ART AND AUSTRALIA

Art Quarterly
Edited by Mervyn Horton
Volume 19 Number 1
Spring 1981
Price $5.95*

South Australia Special Number

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OF THE ART GALLERY OF
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(detail from works)

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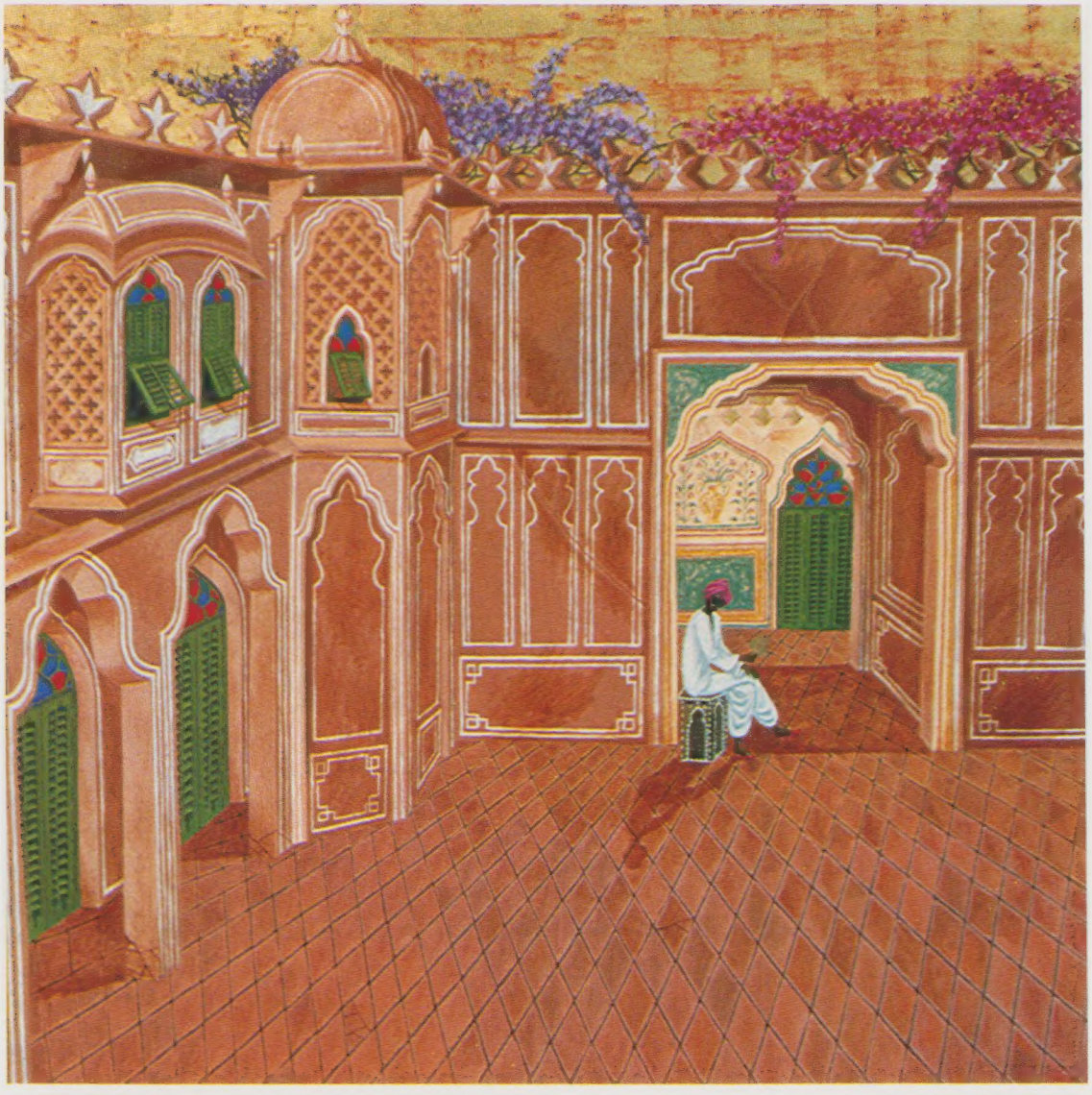

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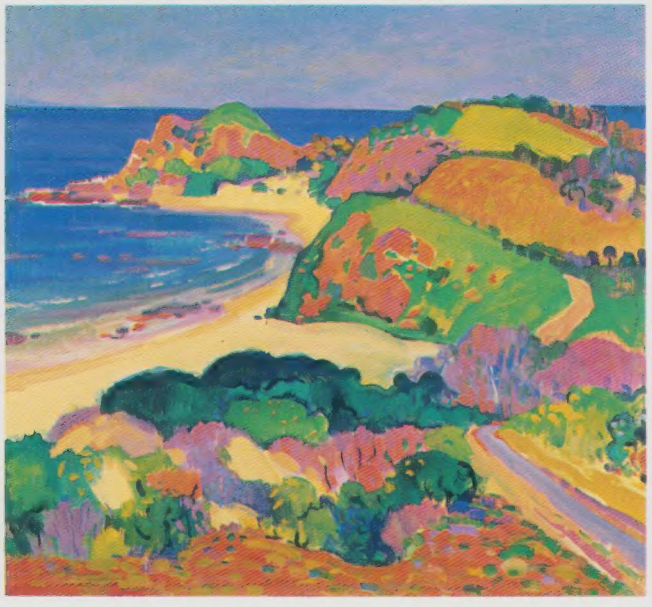

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top
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left
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ART AND AUSTRALIA

VOLUME 19 1

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Directory Editor: Marjorie Bell
Editorial Assistant: Anna Bosman

Design and Production Manager:
Janet Gough
Official Photographer, Sydney:
John Delacour

Advertising: Virginia Rundle
Melbourne Representative: John Hoy

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Contributors to this issue

Geoffrey Farmer is a book collector and librarian. **Hendrik Kolenberg** is Curator of Art at the Tasmanian Museum and Art Gallery. **Joanna Mendelssohn** is an art researcher and writer whose book, *The Life and Work of Sydney Long*, was published recently. **Ian North** is Curator of Photography at the Australian National Gallery. **Clive Lucas O.B.E.**, architect, well known for his restorations of historic buildings. **Joan McPhee** has worked in publishing in Sydney and London. She now runs her own bookshop in Sydney. **Neville Weston** is Senior Lecturer in charge of Visual Art Theory at the Adelaide College of Arts and Education and is Art Critic for 'The Advertiser'. **David Thomas** has been Director of the Art Gallery of South Australia since 1976, and is author of the book on *Rupert Bunny*. He has contributed artcles to this and other publications. **R. G. Appleyard, O.A.M., F.M.A.** is Deputy Director of the Art Gallery of South Australia and a senior member of the Australian art gallery profession. He has been at the Gallery for over 44 years and has achieved a record of professional service without parallel in this country. **David Saunders** is Professor of Architecture at the University of Adelaide, an architectural critic and historian. **Ron Radford** has been Curator of Paintings at the Art Gallery of South Australia since 1980. Formerly he was Director of the Ballarat Art Gallery. **Judith Thompson** is Assistant Curator of Decorative Arts. Her special interests are Australian painting, decorative art and costume of the 19th and 20th centuries. **Alison Carroll** is Curator of Prints and Drawings. She has published a number of catalogues and articles on the collection in South Australia. **Dick Richards** has been Curator of Decorative Arts since 1968 and specializes in South East Asian ceramics. **John Tregenza** left a career as an academic historian to become Curator of Historical Collections in 1976. He is currently compiling an index of South Australian historical pictures.

Cover Plate *top, left to right:* Nicolaes Maes, Michiel van Miereveld, Anton Graff *bottom, left to right:* Francis Cotes, Peter Lely, George E. Hicks. **Photographs** By courtesy of South Australian Archives State Library of South Australia, Public Buildings Department and the Art Gallery of South Australia. Photography by Tom Balfour, Grant Hancock, John Turner and Ballantyne and Partners.

Exhibition Commentary

above
AKIO MAG'IGAWA
UNTITLED (1980-81)
Cane, sailcloth, string/rope
194 × 285 × 40cm
Dusseldorf, Perth

Photograph by Leon Bird

right
DAVID ASPDEN
CHINATOWN (1980-81)
Oil on canvas 190 × 159cm
Realities, Melbourne

Photograph by Julie Millowick

below
ANDREW SIBLEY THE BATH
(1981)
Oil on canvas 150 × 181cm
Realities, Melbourne

Photograph by Regina Grant

Editorial

This Special Number of *ART and Australia* is devoted to the Art Gallery of South Australia. Such a number was intended to appear some time ago but publication of it was delayed so that it might coincide with the Gallery's centenary year. This number of the magazine will extend readers' knowledge of the Gallery and its collection and will encourage them to appreciate more fully the high quality of works of art offered by it and to realize that this institution alone makes a visit to Adelaide rewarding.

In this number the history of the Gallery (and, to some extent, of the City of Adelaide) is succinctly related, architectural aspects of the building are considered and the collections are discussed by the curators who are responsible for their care and expansion.

As befits the only planned city (in the fullest sense) in Australia, the Art Gallery is a fine and elegant building, centrally and splendidly sited, and it houses a remarkably comprehensive collection for a gallery of its size. Newly refurbished and technically modernized, it is now a major gallery by any standards and offers excellent educational facilities for students of the arts as well as a stimulating exercise for the layman.

A remarkable aspect of the Gallery's collection has been its funding. Nearly two-thirds of the collection has been donated or acquired through bequests, we are told. Some of the Gallery's most important works reached it through these avenues. Adelaide is one of the smaller capital cities of Australia but its citizens have shown a generosity to its art gallery that should shame those of other capitals and, particularly, those of Sydney.

The important Felton Bequest to the National Gallery of Victoria (the largest bequest made to any gallery in this country but by no means extraordinary by international standards in generosity) enabled that Gallery to buy many major works when prices were still reasonable. Adelaide's several gifts and bequests, though not as large as the Felton, and, particularly, the gift by the late Mrs Gladys Penfold Hyland in memory of her husband, have given to the Gallery in Adelaide a variety of works in several fields and have formed bases upon which the collection can expand. It is interesting to contemplate the impact of similar gifts and endowments upon, say, the Art Gallery of New South Wales, were they to eventuate.

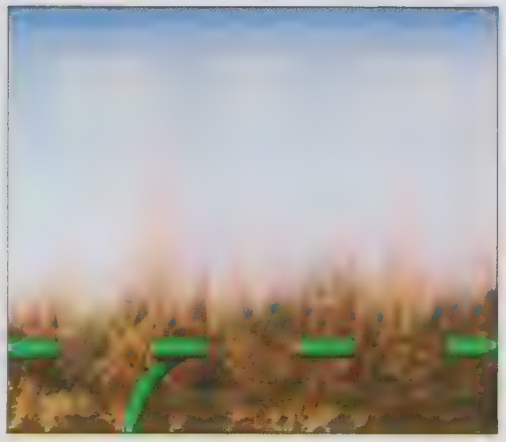
Before condemning Sydney's citizens too harshly, however, we must applaud two recent gifts to the city by a public company. To celebrate the >

one-hundred-and-fiftieth year of the publication of the Sydney *Herald* Newspaper, John Fairfax and Sons made several generous donations to the city. Two are particularly noteworthy for this journal — a mural, probably the largest commissioned figurative mural in the country, by Salvatore Zofrea, housed in the foyer of the Herald Building, and Herald Square at Circular Quay for which sculptor, Stephan Walker, was commissioned to design a fountain, reviving, in spirit, the Tank Stream that originally provided the city's water. The resulting sculpture, imaginative and meritorius, will become one of Sydney's major attractions.

Some years ago a committee, 'Fountains for Sydney', was formed by public-spirited citizens and, before disbanding because of bureaucratic interference, was instrumental in adding several fountains to the City of Sydney. Adelaide, a dry city in summer, could do well to follow Sydney's lead in this direction, whilst citizens and corporations based in New South Wales might follow the lead of those of South Australia and give more generously to the Art Gallery of New South Wales.□

SALVATORE ZOFREA HERALD MURAL (1979-81)
Panels one to six of a fifteen panel mural Oil on canvas 198 × 366cm each
Commissioned by John Fairfax and Sons for the foyer of the Sydney Morning Herald Building, Ultimo, Sydney

Exhibition Commentary



top
ALAN OLDFIELD
HILLSIDE I (1980)
Oil on canvas 40 × 50cm
Gallery A, Sydney

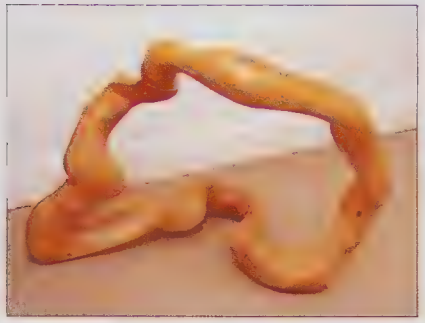
Photograph by James Ashburn

above
JOHN KRZYWOKULSKI
LANDSCAPE No 26 (DISPLACED TRIPTYCH) (1979)
Synthetic polymer paint on composite board 92 × 107cm
Avant, South Yarra

Photograph by Richard Millot

left
KEVIN MURRAY WINDOW ON A COURTYARD (1980)
Oil on canvas 30 × 40cm
Greenhill, Adelaide

Exhibition Commentary



top
TOM THOMPSON ARIADNE WITH BACCHUS AN ALLEGORY OF SPRING (1981)
Synthetic polymer paint on canvas 194 × 141 cm
Artarmon, Sydney

Photograph by Artarmon Galleries

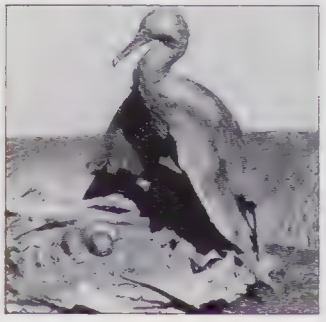
above
JO STEELE SERPENT RITUAL (1979)
Columbian pine 92 × 87 × 126 cm
Gallery A, Sydney

Photograph by James Ashburn

right
CONSTANCE STOKES A CHILD (1980)
Oil on canvas 61 × 50 cm
Australian, Melbourne

Photograph by Val Foreman

STEPHEN WALKER FOUNTAIN AT HERALD SQUARE SYDNEY Bronze (1980-81)



Some Australian Presses. No. 4

James Dally and Sullivan's Cove, Publishers

In a 1978 *Biblionews* article on this press, I wrote: 'Typographically, some of the best books to be published in Australia over recent years have appeared under this imprint'.

James Dally has now published seventeen books and, at least one, *Mortmain*, 1977, I regard as the finest example of typographic design and printing to have been issued in Australia.

The last eleven have been folio size and have enhanced his reputation as a typographer. Inspired by the Golden Cockerel Press folios of the 1930s, Dally has made this format particularly his own, shaping the texts and designing the pages into superbly elegant combinations of type.

He is an artist who sees each of his books as a typographic problem requiring a different design solution. By the use of various type faces, papers, layouts and, most particularly, high standards and strict supervision of production, he has succeeded in creating a series of books, each distinctive, yet related in style.

If he has a particular design strength it lies in his title-pages. The folio page sets problems with large empty spaces and the consequent temptation to fill those spaces. *Mortmain* and *A looking-glass for Tasmania. Letters, petitions . . . 1808 - 1845*, which are companion volumes, both answer the problem in a different way. The first is very much a late-eighteenth-century page, using the style of wording and type over two-thirds of the page. The second is much cleaner and simpler, the design utilizing less than half the page. *My home in Tasmania* shows a different solution. The type is minimal, and a large illustration in vertical format dominates the page in a soft green. *The vineyards and orchards of South Australia* has titling set in a large Gothic letter, printed in deep, vinous purple.

Memories of Tasmania is the first of his books to be printed offset. While Dally still probably prefers the traditional hot-metal type for its sympathy with the paper, its impression on the page and its inking receptivity, he has shown in his three last books that he can use offset with the same skill and feeling that he has for metal type.>

Books published between 1971 - 78 are listed in the *Biblionews* article.
Sullivan's Cove Titles
1979 *Norfolk Island 1846*, R. S. Stuart and T. B. Naylor. Printed by Brown Prior Anderson, in Caslon. 500 numbered copies, including 10 uncut bound in full morocco by Sangorski & Sutcliffe.
1979 *Brady, McCabe, Dunne, . . . Bushrangers in V.D.L. 1824 - 1827*. James Calder. Printed by Foot & Playsted, in Caledonia. 750 numbered copies.
1979 *The journal of a forgotten expedition in 1875*. Ernest Giles. Printed by Griffin Press, in Baskerville. 500 numbered copies, including 10 uncut, bound in full morocco by S. & S.
1979 *My home in Tasmania*, Louisa Meredith. Printed by Griffin Press, in Baskerville. 500 numbered copies, including 10 uncut bound in full morocco by S. & S.
1979 *The vineyards and orchards of South Australia*, Ebenezer Ward, 1862. Printed by Griffin Press, in Baskerville. 750 numbered copies, including 10 bound in full morocco by S. & S.
1980 *The vineyards of Victoria*, Ebenezer Ward, 1864. Printed by Griffin Press, in Bembo. 750 numbered copies, including 10 bound in full morocco by S. & S.
1980 *Memories of Tasmania*, Annie Baxter. Printed by Griffin Press, in Bembo. 500 numbered copies, including 10 bound in full morocco by S. & S.
A looking-glass for Tasmania. Letters, petitions . . . 1808 - 1845. Printed by Griffin Press, in Bembo with Perpetua title. Announced as 900 numbered copies in wrappers, plus 100 large-paper numbered copies. Issued as 300 numbered copies in boards, plus 100 large-paper numbered copies. A technical difficulty has prevented the wrappered copies being produced to our satisfaction. We have therefore abandoned them.' S. C.
1981 *The voyage of the Forlorn Hope 1865*, J. P. Stow. Printed by Griffin Press, in Bembo with Baskerville title. 375 numbered copies, plus 10 bound in full morocco by S. & S.□

Geoffrey Farmer

Exhibition Commentary

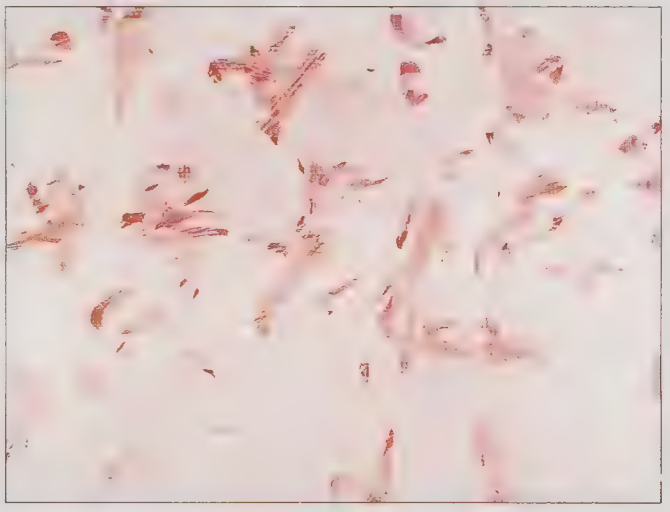
left
NOEL COUNIHAN
HEAD OF A MINER 1978
Oil on canvas 65 × 48cm
Greenhill Perth

below
CHRISTIAN CLARE ROBERTSON
RED AVIARY 1980
Gouache and pencil 76 × 56cm
Macquarie Sydney

Photograph by John Delacour

bottom
JOHN CALDWELL
GROSE VALLEY CLIFFS (1980)
Watercolour 52 × 62cm
Murray Crescent, Canberra

Photograph by John Delacour



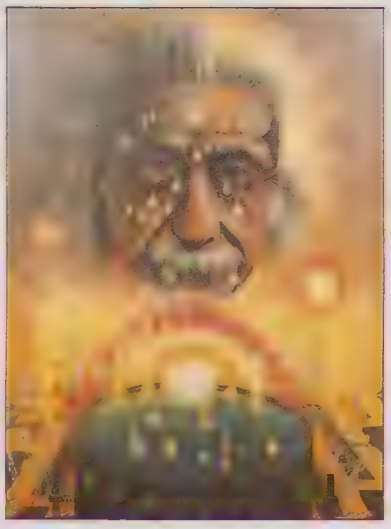
Book Review
The Art of John Glover
by John McPhee
(Macmillan, Melbourne, 1980. ISBN 0 - 0002991 16) $25

John McPhee's book follows the successful touring exhibition (and catalogue) that he organized in 1977-78. As Curator of Art at Launceston's Queen Victoria Museum and Art Gallery at that time, he was responsible for other exhibitions devoted to Glover and can perhaps, therefore, claim responsibility for much of the recent resurgence of interest in Glover's works and activity. This book is the culmination of his efforts. A handsome publication, generously illustrated and elegantly designed, it is the first thorough account, something that has been long overdue.

The book does not, however, gather together all of McPhee's work — omitted, for instance, is serious mention of the prints (which McPhee collected for an exhibition and catalogue held at Launceston in 1976. Material additional to the 1977 exhibition catalogue is the list of Glover's Tasmanian (therefore Australian) works in public collections (unfortunately, not all illustrated in the book — a plate reference to those that are would have been useful and have made duplication of catalogue notes under the colour plates unnecessary), and the publication in full of Glover's >

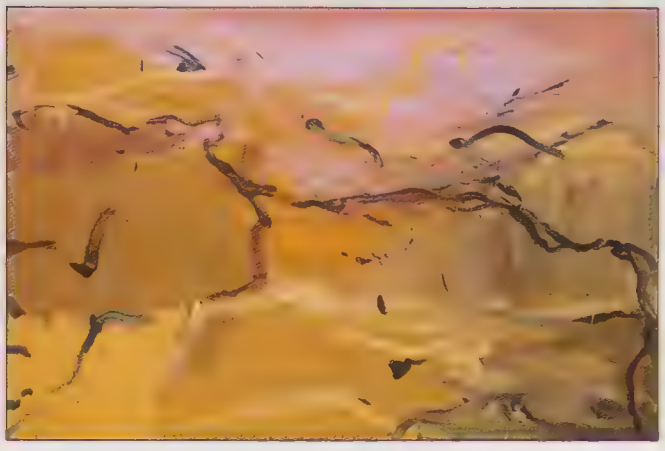
Exhibition Commentary

above
IAN GENTLE GENTLE'S SHED (1981)
Mixed media — bush materials
244 × 366 × 252cm
Macquarie, Sydney
Photograph by John Delacour



right
JOE ROSE THE DAY EINSTEIN CRIED (1980)
Mixed media 76 × 56cm
Holdsworth, Sydney
Photograph by Roy Bison

below
MICHAEL TAYLOR
OCHRE COUNTRY 1980
Oil on canvas 122 × 183cm
Gallery A, Sydney
Photograph by James Ashburn



eldest son's informative letters, held by the Mitchell Library, Sydney.

The text parallels the 1977 catalogue and, as such, underplays Glover's achievement by failing to attempt to place him within the broader context of Australian or nineteenth-century art.

Despite the overall sensitivity of design, the book does not inspire — partly because of the quality and placement of the colour plates — one has to reach page 79 of the 102 pages in the book before the first colour plate is found — 23 of varying quality then follow.

Glover's wonderful *House and garden*, purchased from the Art Gallery of South Australia in 1953 for £150 by the then Sir Kenneth Clark, looks particularly dull, and the magnificent *Mills Plains* in the Tasmanian Museum and Art Gallery, surely one of the masterpieces of Australian landscape, fares little better.

Not included are the studies of coastline in the 1977 exhibition and dubiously noted as 'possibly by John Glover', but replaced here with others (?) from the same collection as illustrations to the chapter 'Voyage Out'.

If compared to the tantalizing impression that the lavish catalogue of the recently touring exhibition, 'Eugen von Guérard', gives of that other remarkable colonial figure, Glover comes off unjustifiably second best with this book. Perhaps von Guérard's present rating (and reflected in the art market) is due to vigorous Melbourne-Canberra-Sydney promotion not given to Glover, or perhaps Glover's best work is less accessible.

It is, therefore, the object of this review of an important Australian art book to underline not just the historical significance of Glover's work but also its singular vision, one that exactly encapsulates the wonder and optimism of a wise and fresh artist's eyes upon a strange and mysterious landscape. Contrary to the opinion of a recent reviewer of this book, Glover's work is far, far more than Tasmaniana!

The book's purpose (and this review) will best be served if further publications appear in the near future.□

Hendrik Kolenberg

Book Review

The Life and Art of William Strutt

by Heather Curnow

(Alistair Taylor, New Zealand, ISBN 0 - 908578 - 18 - 0) $450
Published in a limited edition of 1,500 copies

Heather Curnow's masterly monograph is the first substantial study on this essentially minor nineteenth-century British artist. She documents precisely his work, from sweetly sentimental genre to portraits and dramatic history paintings, analysing his art and his place in the cultural history of Australia and New Zealand. For, as minor as Strutt may be in the history of British art, he is of special importance to the Antipodes, and the work based on his twelve years here is far more interesting than this rather pedestrian European subjects. Heather Curnow's text contains everything one could possibly want to know about Strutt and the text is accompanied by truly excellent reproductions but the method of production used for the book means that it cannot become what it deserves to be — a standard text on Australian art history.

Not only is the cost ($450) prohibitive — the whole packaging concept of this book is to turn information into a precious object. In size it is large and physically awkward to handle. It is pleasant to look at it in a display case and to observe, from the outside, its discreet grey cloth box; but it is maddeningly difficult to read it. Because it has become an item for collectors (investors) only, *The Life and Art of William Strutt* will never be placed where it would be most useful — on the open shelves of public libraries and in the

studies of students of Australian art and history. Rather it will rest in the rare-book sections of libraries with large budgets and on the glassed-in shelves of collectors of picture-books. If this book were merely a second-rate piece of purple prose attached to glossy pictures by some declining Antipodean, then it would not matter how expensive a volume, how limited an edition or how awkward a size it was; but the text is so good it seems a shame to bury it as a rarity, with the publisher assuring prospective purchasers that the plates have been destroyed to prevent future reprints.

This publication does serve to emphasize the dilemma of writing and publishing art books in Australia and New Zealand. The market is so small that there is a temptation either to turn out a cheap but shoddy book, which the general public can afford, or to reduce the market further by producing a profitable, limited edition at a price that even most libraries find difficult to meet.□

Joanna Mendelssohn

Book Review

The Life and Work of Sydney Long

by Joanna Mendelssohn

(Copperfield Publishing, Sydney, 1980, ISBN 0007 072 925 5)

de luxe edition $375, trade edition $49.95

The Life and Work of Sydney Long is an authoritative account of Long's artistic development through the three broad phases that Joanna Mendelssohn appropriately finds in his career.

The first of these was the best: '"Sid Long" of the earlier decorative works'. At that time Long helped to soften the more 'macho' aspects of the Heidelberg School, in accordance with the growing maturity of Australia's well-settled south-east corner. This he did by imposing European Art Nouveau patterns on the bush and animating it with nature spirits — Aboriginal in appearance from about 1903. Works of this period, notably *Spirit of the plains*, 1897, and *Pan*, 1898, enjoy secure acceptance as Long's finest and have earned him the status of Australia's most important Art Nouveau painter.

The author reinforces this now conventional view, while reminding us that it was not always current; in spite of the initial popularity of his Symbolist works it was Long's more prosaic later works that found greater favour several decades before (and for some time after) his death in 1955.

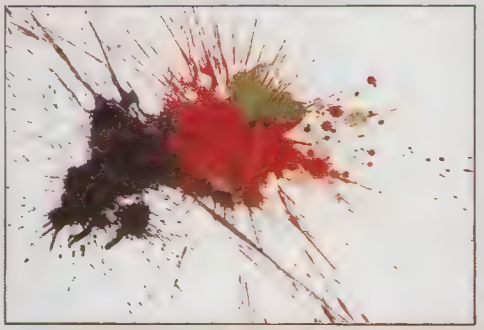
Long's second phase, 1910 - 20s saw him (like Arthur Streeton and Tom Roberts) retreat from the van of Australian art into craftsmanship, England, and a largely unsuccessful attempt to establish an international reputation.

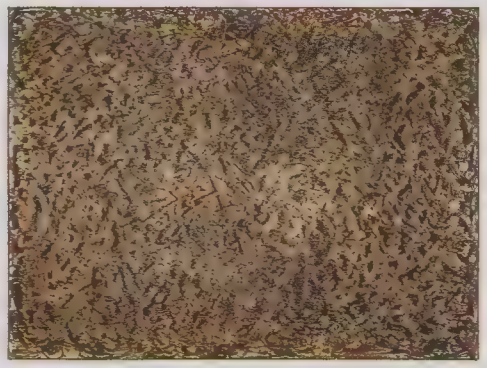
In his last Australian incarnation Long attempted to recapture something of his earlier twilight mood, but in a less appropriate Impressionist style, a blunted feeling for paint and a regrettable penchant for aquamarine.

Long, like so many Australians, emerges first as a victim of his own uncertainty about an embryonic Australian culture and, later, of conservative Australian taste, which feeds (by reaction) on similar doubts. He left behind several excellent Symbolist paintings and a handful of notable etchings (including versions of three paintings, *Pan*, *Fantasy* and *Spirit of the plains*) and on this rather small number of fine works his reputation must rest.

The author defines Long's art and its development by locating it carefully within the context of style and milieu. There is a particularly fascinating description of Sydney in the 1880s and 1890s, the place and time of Long's best painting, when influences upon him included the literary circles around Christopher Brennan and A. G. Stephens, the black-and-white art of

Exhibition Commentary





top
PEGGY PERRINS SHAW
THALYSSIA 1978
Gouache on paper
47 × 69cm
Georges, Melbourne

centre
ASHER BILU UNTITLED (1981)
Mixed media 186 × 246cm
Tolarno, Melbourne

Photograph by Martin Munz

above
KATE BRISCOE TANGERINE (1981)
Synthetic polymer paint on canvas
155 × 177cm
Bloomfield, Sydney

Photograph by John Delacour

Exhibition Commentary

top
CHARLES COOPER SUMMER AT CARCOAR 1980
Oil and conté on canvas 83 × 97cm
Bloomfield Sydney
Photograph by Douglas Thompson

centre
WILLIAM PEASCOD EARLY MORNING BASSENTHWAITE 1980
Synthetic polymer paint on canvas
91 × 122cm
Von Bertouch, Newcastle
Photograph by Universal Photography

above
JAMES GLEESON THE EXPULSION 1979 Crayon, pastel and conté on paper 60 × 80cm
Tolarno Melbourne
Photograph by Martin Munz

the *Bulletin*, and aestheticism as conveyed by the *Studio*. (Later, in England, Sickert, Haden, Brangwyn and even Constable were influences, albeit less yeasty.) Key works are formally analysed and their iconography established, with the author's oversight of Long's debt to the Turin decorative arts exhibition poster of 1902 for the figures in *Fantasy* (see Ron Radford, *Art Nouveau in Australia*, Ballarat, 1980, p. 12) only pointing up her general thoroughness in discussing the art.

On the other hand, Mendelssohn's account of Long's non-art life and personality is circumscribed, perhaps as a consequence of her austere method. She does not mention Long's homosexual activities at all, passes lightly over his broken engagement with Thea Proctor, and barely hints at the fact that his unhappy wife, an ex-Covent Garden dancer, ended up a cat-lady. *Flamingoes*, 1902, alone suggests that Long possessed, for a time at least, an interestingly florid psyche, and ignoring it removes a potential dimension of understanding of his work: his bisexuality surely conditioned his usually androgynous rendering of the nude human form, to mention an obvious example, just as much as any stylistic influence.

Allowing that the author's emphasis is on the art as presented rather than its more subterranean well-springs, Mendelssohn's work stands as a a very well-researched and balanced exposition, written with conciseness and insight. The book's reference value is extended by an extensive catalogue, exhibition list, index and illustrations of all the etchings in two public collections (Sydney and Canberra). The reader, incidentally, should not overlook the author's caution (on p. 247) that she might have fallen prey, as far as the prints are concerned, to Long's wayward habit of misdating his work to enhance his reputation and marketability.

Regrettably, the publishers did not match the author's professionalism, which is an unpleasant thing to say given their interest in art books. Their first sin was to puff the physical proportions of the book into elephantine proportions. Their second was to be careless about its production. Indeed, after deeming that it should be big, expensive and well publicized, they seem to have gone out to lunch, if the mediocre colour and design, and apparently non-existent proof-reading, can be taken as a guide.

Two editions were produced, *de luxe* limited and 'trade'. Limited editions are a dubious concept at the best of times but if they are not immaculate they are well-nigh inexcusable. Perhaps the faults in this one are Long's punishment for fibbing about his dates, but certainly both Mendelssohn and he deserved a kinder fate.□

Ian North

Book Review

Australian Women Artists 1840 - 1940

by Janine Burke

(Greenhouse Publications, Melbourne, 1980, ISBN 0 909104 30 1) $24.95

Probably a better title for this book would be 'Some Australian Women Painters and Printmakers'. For, while it does not claim to be an exhaustive survey, this book can hardly claim to be even an outline of the history of women artists in Australia. The most curious omission is that of every woman sculptor. This is even more surprising when we look at Australian sculptors in the period under discussion in this book and find that easily the most substantial modernist sculptor of either sex is Margel Hinder. There can also be no excuse for leaving out artists of the cabibre of Jessie Traill and Dorothy Thornhill.>

It is a very confused book and gives the overwhelming impression that the author set out to write a history of women artists, started a few chapters, gave up the whole idea as too difficult, so stuck together what she had with a few bits of misunderstood and ill-applied social history.

The few sections written in some detail show enough interest to make her failure frustrating for the reader. In particular, the sections on Joy Hester indicate that the author has some grasp of what happened in the years following World War II, when Australian women, not just artists, were sent out of their place in the sun and back to the indecent obscurity of domesticity.

The most valuable contribution of *Australian Women Artists 1840 - 1940* is to republish Grace Crowley's essay on her student years. This essay makes the point, missed by Janine Burke, that, for the more privileged woman of Crowley's generation, the issue was not the oppression of their sex but the liberation of art. Crowley was 'extinguished' not because she was a woman, but because she was a modernist. Oppression came later, with the growth of the feminine mystique and the reassertion of the 'ocker' artists in the 1940s and 1950s. The continuing appreciation of artists like Margaret Preston and the reassessment of Crowley and Grace Cossington Smith came, not with the women's movement of the 1970s, but from the thoughtful connoisseurship of art-museum personnel like Hal Missingham and Daniel Thomas in the 1950s and 1960s.

If I wished to be tedious I could examine many of the more annoying aspects of this book: the pseudo-Marxist theories, coupled with an exclusive interest in the art of the rich; the neglect of any reasons for the dominance of Sydney women modernists, other than a few standard feminist clichés; the curious pro-Melbourne polemic towards the end; the detailed analysis of minor art and the slight treatment of the major. Above all, there is the lack of any real analysis of the reasons for the varying position of women artists in the history of Australia.

The only surprise in the selection of works illustrated is that they are so bland. Well-known artists are represented by their most-often-reproduced images; minor artists are shown, more often than not, by their duller works. Mildred Lovett, for example, is a far more interesting artist than the slight wash-drawing reproduced would have us believe.

One day someone, perhaps even Janine Burke, will write a history of Australian women artists. Meanwhile this book is a poor substitute for the real thing.□

Joanna Mendelssohn

Book Review

Australian Architecture 1901 - 51: Sources of Modernism

by Donald Leslie Johnson

(Sydney University Press, Sydney, 1980. ISBN 0 424 00071 7) $28

With the exception of J. M. Freeland's *Architecture in Australia: a history*, published in 1968, no other book has covered this interesting period of Australian architecture. Professor Freeland, in four chapters of his book on the history of our architecture, chronicles what happened generally, whereas the work under review, as its title indicates, confines itself to the notion of modernism and the sources that influenced it.

Walter Burley Griffin's and Harry Seidler are shown as the most important individuals of the period and, with the exception of Sydney Ancher, justifiably so. Griffin's work was extraordinarily original and modern to >

Reporting Galleries—The Old

Bonython Gallery, Adelaide

The Bonython Gallery started in 1961 with an exhibition by South Australian, Lawrence Daws. Situated in fashionable North Adelaide, the building has been converted in several stages from the original private dwelling to an art gallery, the most recent being in 1977 when a paved rear courtyard and spacious stone storage area were added.

Whilst researching a book on Australian art in the late 1950s, Kym Bonython was often urged by numerous painters hitherto little exposed in Adelaide to establish a venue there. The idea took root and premises were purchased for the purposes of conversion to a display area.

This Gallery presented the initial displays of Sidney Nolan's African series, Arthur Boyd's Nebuchadnezzar paintings, Charles Blackman's Cat in Garden theme, Albert Tucker's Bush paintings, Brett Whiteley's Christie and Zoo series, Robert Boynes's air-brush series, painted in London, apart from numerous acclaimed exhibitions, which started at the Bonython Sydney gallery during the period 1965-76, and then moved to Adelaide, such as the Marlborough Exhibition 1967.

The Gallery changed hands in 1972, when it was sold to Richard Llewellyn, who, a year later, transferred it to Andris Lidums. By coincidence, it was again on the market in 1976, the year Bonython sold his Paddington gallery and returned to live in Adelaide, at which time he repurchased his original property.

Following major renovations, it reopened early in 1977 and has continued to display regular exhibitions of paintings, prints, sculpture, ceramics, jewellery and craft.□

Reporting Galleries—The New

Greenhill Galleries, Sydney

Greenhill Galleries, Adelaide, was established on Greenhill Road Wayville, in 1972 by Veda Swain. Then, in 1974, the opportunity arose for the acquisition of an old building in North Adelaide. Built in 1856, it had originally been a coaching inn for the bullock trains travelling to Port Adelaide. Without ostensibly altering the character and dimensions of the place, it was adapted to a role of 'exhibition gallery'.

The disposition of the rooms, interconnected by archways or open doorways, has complimented, more than distracted, the flow of the individual exhibitions presented. (The one exception was a Festival exhibition by Len French, his Fire and Rain series, when the powerful theme of the show demanded an uninterrupted, sequential viewing.)

The policy of the gallery since its inception has been towards 'de-raretying' art to the public, encouraging schools and colleges to bring students to see and discuss exhibitions.

In 1980, Greenhill Galleries, Perth was opened. Again this is a building of age and charm but, in this case, almost ecclesiastical in character. A beautifully carved jarrah staircase leads into a lofty, domed foyer and again, a hall with rooms leading off, constitutes the main exhibition areas.

The two galleries work very well together. Exhibitions shown in Adelaide are sent on to Perth (with additional work) and Perth shows are sent to Adelaide.□

right
ADELAIDE GALLERIES

below
PERTH GALLERIES

most architects in 1913 just as Seidler's was in 1948. One cannot play down the importance of these two immigrant architects in changing architectural attitudes in this country. Their work was like a transfusion, although the real influence Griffin had on his fellow practitioners was limited.

However, maybe Griffin's and Seidler's work is overplayed in this book; maybe they are given too much coverage at the expense of the other characters on the stage. If the book is to be criticized, it is on these grounds. Very little published material exists on the other architects of this period. Griffin has had two monographs: *Walter Burley Griffin* by James Birrell, published in 1964, and *The Architecture of Walter Burley Griffin*, in 1977, by the author of the book under review. Similarly, Seidler's work is well documented in two books he has written on his work, *Houses, Interiors and Projects* 1954 and *Harry Seidler*, 1963, and in *Architecture for the New World. The work of Harry Seidler* by Peter Blake, published in 1973.

As a result of what is known about Griffin and Seidler, the book tends to have been written with perhaps insufficient research or familiarity with the other figures or their works. For example, Bruce Dellit is not mentioned and, while B. J. Waterhouse is dealt with, it is merely as Waterhouse, which seems poor; we are not given his initials, let alone his Christian name, which was Bertrand. There are certainly a great many errors of a factual nature in the book. For example, the landscape gardener was Edna not Edith Walling; Eryldene was built for E. G. not E. B. Waterhouse; the Anglo-Indian bungalow, Horsley, was built *c.*1832 not in 1820 for G.E.N. Weston not Nicholas Weston; Hardy Wilson's *magnum opus* was published in 1924, not 1929; the Grace building in Sydney was built as a department store, not as an office; the English architect was Sir John Burnet not Barnet, and so on. Maybe some mistakes result from typographical error but some must result from lack of familiarity with the period, the architects and the buildings in question.

Mr Johnson has written a pioneer work. It is eminently readable and understandable, although one is hampered by too few illustrations, especially of some buildings that are treated in some detail, and very meagre information as to the location of buildings so that one might go and judge for oneself. The book is well designed; indeed, it is nice to see a book on Australian architecture that does not conform to the coffee-table format. It is the sort of book one can pick up and read, and there are liberal footnotes conveniently located at the end of each chapter should one wish to explore the subject further.□

Clive Lucas

Book Review

Rainbow

by Irena Sibley

(Gryphon Books, Melbourne, 1980, ISBN 0 908 131 26 7) $28

Irena Sibley, who came to Australia from Lithuania in 1949, has written an unusual children's book called *Rainbow*. It is a charming and simple plea for greater understanding and assimilation in race relations.

The story is of Sally, an Australian child, possessor of a cosmopolitan collection of dolls, of the introduction of an exotic addition to her collection and of the initial rejection and final acceptance of the intruder by his peers.

The illustrations in black and white and in colour are lively and attractive, some of the black-and-white being particularly reminiscent of woodcuts. They should have great appeal to the young and not so young.□

Joan McPhee

The Adelaide Scene

by Neville Weston

If one could make a three-dimensional model to describe the art scene of any city, it would probably resemble one of those devices used to illustrate the planetary system, with groups and clusters whirling round at different rates and on different paths.

Adelaide is no exception. Considering the size of the population, there are several very active groupings with quite specific identities: the Experimental Art Foundation, Round Space, South Australian Workshop, the Contemporary Art Society, Womens Art Movement, all the crafts societies and so on.

Some counterbalance to these planetary systems has been applied this year, with the activities of the South Australian branch of the Art Workers Union and the recent appearance of *Art Link*, the new Adelaide-based art-information magazine.

At a recent public meeting to discuss the Visual Arts programme of the next Festival of Arts, representatives of groups that would not normally stand on common ground met, and this is encouraging.

With the opening in late 1980 of a new photographic gallery, The Developed Image, its organizers soon discovered that there was still need for better communication and opportunities for the exchange of ideas and that a further grouping — this time of photographers — was needed. Out of this has emerged a photographic workshop and meeting-place.

Tapping into the circuit of travelling photographic shows, The Developed Image has maintained a high-quality series of exhibitions. They have launched several new local photographers, the most recent being 'Fimo', who is refining his own blend of Surrealism with his punning images and unisex pictures.

Another South Australian launching took place in March at the Round Space Gallery, where the 'All Out Ensemble' produced an inter-media evening: 'Basket weaving for amateurs'. Although, at times, it had an undergraduate level of language and theatricality, the performance made strong points about Australian art. It examined the role of Australian art in the 1920s and 80s through the words and works of Margaret Preston, and the various 'art gurus' from Lionel Lindsay to Humphrey Mc Queen.

Also notable for its message and form was a performance that created a residue as a permanent installation. This was Sandra Greentree's *You don't fool me with your airs and graces* at the Adelaide College of the Arts and Education.

The performance took place around a well-constructed, brick-lined hole in the ground, viewed by the audience through a large angled mirror. Three tinner-jacketed performers played the parts of speech-making political leaders. Lying horizontally at the bottom of the pit, they were reflected in the mirror as though they were sitting normally. They were then served a hustings meal but, not being able to defeat gravity, they ended up, literally, with eggs on their faces.

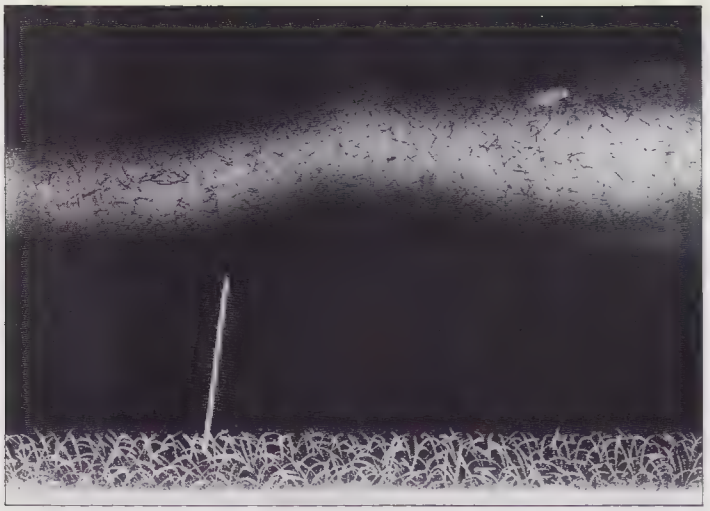
After the happening, their place was taken by a life-sized model of the perpetual student, truly trapped forever in the system. Witty and sardonic, the piece added to the rapidly growing number of art works making socio-political comment.

A suburban mural group has been busy for two years in Adelaide's Prospect area. The community group has now completed five murals and acts as a consultant for other groups wishing to play wall games. A popular theme is Australian history.

Young sculptor, Christine Goodwin, showed a small group of works at a >

top
TONY BISHOP SOUVENIR (1980)
Huon pine, lead, etc 150 × 150 cm
Shown at Festival Centre Gallery November 1980
Photographer Jan Dalman

above
SANDRA GREENTREE YOU DON'T FOOL ME WITH YOUR AIRS AND GRACES 1981
Performance
Photograph by Robert Pilcher



top
BASIL HADLEY CROSS COUNTRY RUNNER (1980)
Lithograph 45 × 66cm
Tynte Gallery North Adelaide
Photograph by Jan Dalman

above
ANNETTE BEZOR JACKIE AND JUDE (VERSION II) 1980
Oil on canvas 104 × 103cm
Art Gallery of South Australia

Round Space mixed show in which using the device of a map of Australia, she provided her alternative history in brick and wool, illustrating with skin and shears *The fleecing of Australia*.

Proving that the bed of nails approach is not the only option for sculptors today, both Tony Bishop and Jo Steele had one-man shows of great presence and visual poetry in November 1980.

Tony Bishop, at the Festival Centre, reminded us that natural wood is a marvellously rich material, oozing with its own warmth and betraying the private diary of its personal history.

Exploring language and metaphor, culling ideas from disparate sources such as Aboriginal artefacts and the short stories of Borges, Bishop's works are poetic journeys into visual literacy.

Jo Steele's fabrication processes are much more technically sophisticated and self-referential, with botanically strange forms inhabiting claustrophobic spaces.

With two local artists producing work that could stand on any art stage, and the opening of a new North Adelaide Gallery, the Tynte Gallery, devoted to Australian printmakers, I wonder if the cultural cringe has finally etched away.

The Tynte Gallery has shown quality Interstate Work, including several collections by major figures such as Frank Hinder, Noel Counihan, Charles Blackman, Arthur Boyd, Keith Looby and Brett Whiteley, as well as local printmakers Basil Hadley and Franz Kempf. With a new print show each month and a changing stock exhibition, the gallery makes a valuable contribution in the fight against provincialism. Adelaide, also, now has more printmaking workshops, including the Beehive Press.

Two other newly opened commercial galleries — Format and Montrichard — have shown a mixed range of exhibitions, including the occasional big name. All very encouraging for the gallery-goer, but Adelaide still seems to suffer from a lack of big spenders to keep the private galleries going.

One of the local councils — Unley City Council — has encouraged a lively art programme and has recently installed a new environmental sculpture by Victorian John Davis in a tight space on the fringes of their village green. It comprises a working wind-pump, a pit installation of timber and rock in the hard-worked universal symbolism of earth, air, fire and water. As a work of sculpture it has that 1970s ground-piece look, but also a sense of ancient purpose shared with burial mounds and sacrificial temples, which is, strangely, quite appropriate for recent Australian imagery.

The Experimental Art Foundation put on an exhibition in April, 'The Lovely Motherhood Show', which was intended to go on tour. The basic premise would seem to have been more to examine the practical difficulties of mixing the rightly demanding roles of mother and artist, than to act as a eulogy to motherhood. Much work was documentation, although specific art-object works were made and interesting links across the generations were underlined with the 'mum's mum's work'. Strong opinions were expressed, and the basic premise did not commend itself to everyone.

Overall, South Australian painting does not currently blind one with its brilliance, but the Art Gallery of South Australia put on a large exhibition of South Australian artists invited to submit works for purchase from the Maude Vizard-Wholohan fund. The very wide range — from Sunday painters to quasi Conceptualist — made for an awkward show but a strong Optical piece by Clifford Frith, an art-language/systems-propositional piece by George Popperwell, and a harshly frontal, almost Photo-Realist work by Annette Bezor were purchased for the collection.

Adelaide has a quite lively scene for young artists, especially those involved in a shared community-of-ideas approach, but the middle generation of artists must exhibit interstate, for there is little commercial-market support for serious artists. For object-making artists it is a lovely place in which to live but not to show.□

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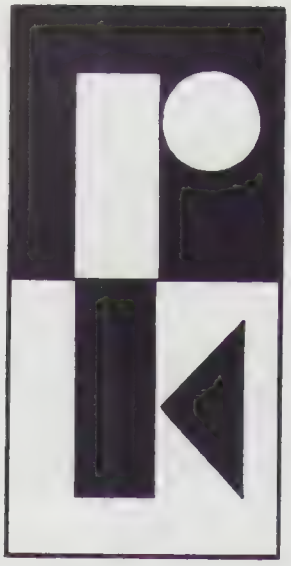

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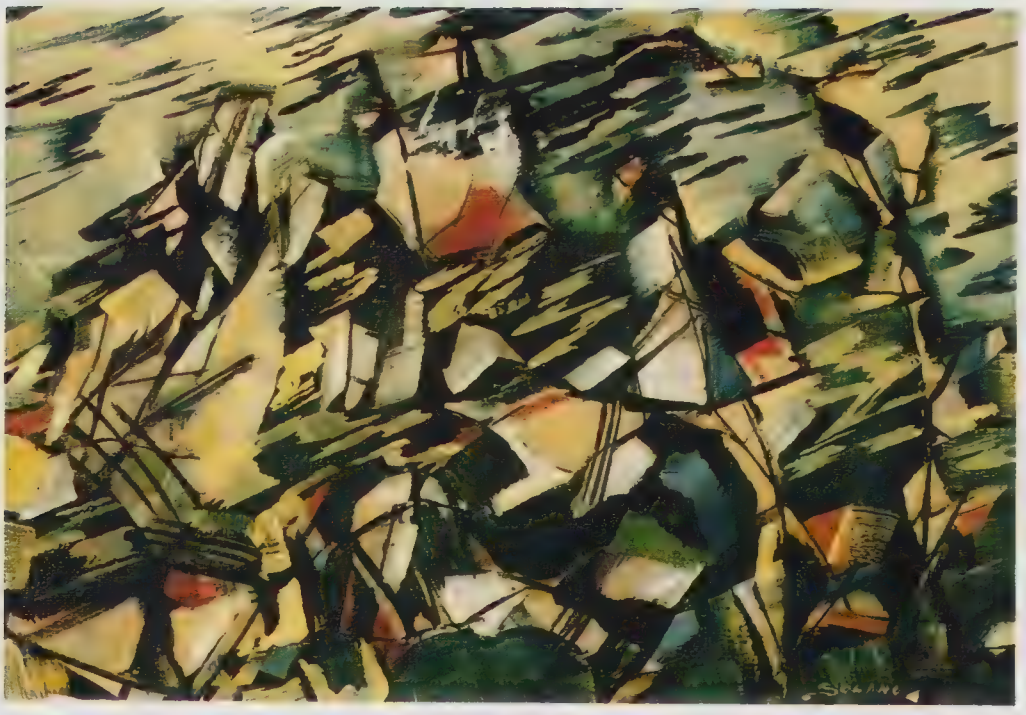

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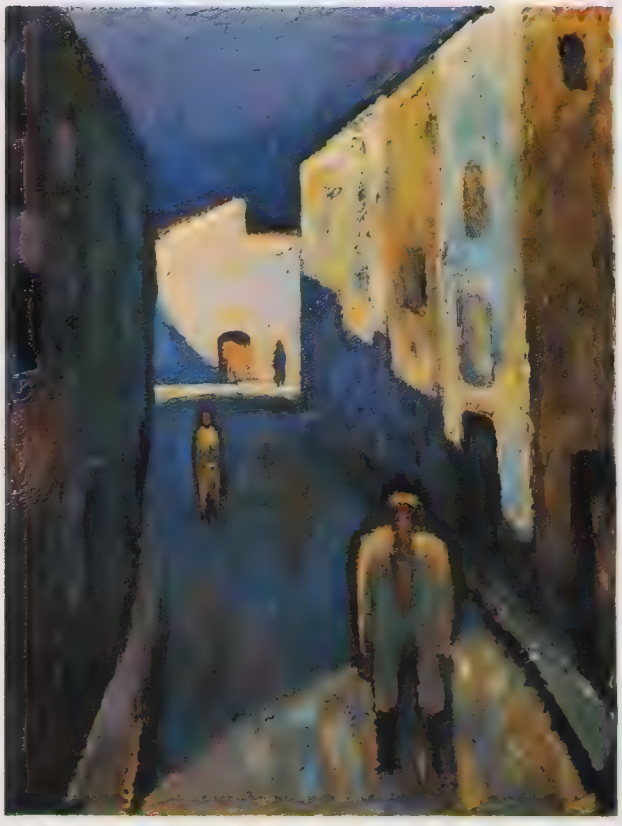

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A Unique Gallery

by David Thomas

In these articles, written on the occasion of the centenary of the Art Gallery of South Australia, each writer looks at a particular aspect of the Gallery — its history, architecture, the collections and their highlights. These are seen through expert eyes, dwelling on those areas in which they have a professional interest and dedication. Apart from Professor David Saunders, all the writers are members of the Gallery's staff and, as specialists in their fields, they are particularly able to give you an insight into the many facets that make up the Gallery.

As Director, it is my good fortune to be involved in the Gallery's many areas of activity, while maintaining an overall view and interest, giving me the singular position of knowing the whole institution in all of its fascinating parts. As an introduction to our Gallery I would like to let you see something of it through my eyes and tell you why I believe it to be unique among Australia's State art galleries.

The heavens did not shine on the Gallery at its opening on a bleak winter's day on 18 June, 1881. It was showery; a cold wind blew from the south-west and the Governor, His Excellency Sir William Jervois, who was to officiate, was laid up in his bed with a severe cold.[1] However this did not dampen the enthusiasm of the crowds who attended to see two princes of the blood royal, their Royal Highnesses the Princes Albert Victor Christian Edward and George Fredirick Edward Albert of Wales, and to hear Prince Albert declare the 'National Gallery of South Australia open to the public'.[2] It was a moving occasion, His Honour the Chief Justice of South Australia, Samuel James Way, being so moved by loyal enthusiasm as to declare that 'the Colonists of South Australia will always gratefully remember that the National Art Gallery was opened by the son of the Prince of Wales, and the grandson of the Queen, and that this is the first occasion on which your Royal Highness has taken an official part in a Public Ceremonial in Australia'.[3] Yet some local sentiment also prevailed as the Military Band played *Song of Australia* and, dispite the daunting stricture of a Gallery regulation that 'all audible conversation is prohibited',[4] the exhibition was attended by enthusiastic crowds.

Although the Gallery led a rather nomadic existence before settling down on its present site in 1900, it was, none the less, the fourth public gallery to be established by an Australian Colony,[5] a remarkable achievement only forty-five years after the commencement of European settlement in South Australia.

The main building complex, as it now stands, can be described as three buildings married into one. The Elder Wing was designed and built in the closing years of the nineteenth century and opened in 1900, the additions of the Melrose Wing in 1937 and the North Wing in 1962 being designed to achieve maximum integration while

THE ART GALLERY OF SOUTH AUSTRALIA IN 1976

retaining their own period style and architectural identity. Integration did not always succeed and we now have that rather curious mixture of levels, not without its own charm, where the three wings meet.

The extensive refurbishing of the Gallery in 1979 did much to enable the elegant architectural features of the building's interior to be seen to better effect, especially the Elder Wing, which is undoubtedly the finest gallery interior in Australia. Here, in this beautiful Neo-classical-styled interior, with its gently rounded archways, decorative cornices and high, vaulted ceilings, a blend of natural and artificial light has been achieved to allow the works of art to be seen at their best. A subtle colour-scheme of beige and white enhances the quality of the architecture but, attractive as these interiors are, decoration has been devised to ensure that the works of art and not the building dominate.

The gentle panorama offered by the Elder Wing is in keeping with the quiet dignity and human scale of the building. While not being large in size, and therefore limiting the number of works of art that can be displayed at any one time, this very scale gives the Gallery its special quality.

The almost minimal, if not antiseptic, appearance of the Gallery of some years ago has now given way to much richer presentations in the greater integration of collections so that each object enhances the significance and beauty of the other. In the Melrose Wing several galleries have been painted in a vibrant red or deep green to create period rooms in which the antique silver, furniture and glass are displayed together with paintings to characterize a European period or epoch. The red walls of the nineteenth-century gallery add richness to the large narrative pictures with their heavy gold frames, while the honey-gold parquetry floor is populated with marble sculptures, Neo-classical in form and Victorian in sentiment. Elsewhere Australian colonial silver and furniture complement oil-paintings and watercolours of the time, and pots by Gladys Reynell and Margaret Preston can be related to their own paintings and those of their contempories.

The display of a gallery's own or 'permanent' collection should never be permanent in that it never changes. It should be sensitive to varying needs and shifts in tastes, for it is in the permanent collection that the real purpose of a gallery lies; and it is from the creative use and display of the collection that the visitor derives enjoyment and enlightenment.

The Art Gallery of South Australia has one of the finest and most unique settings of any gallery in Australia. Located on tree-lined North Terrace, it is surrounded by the South Australian Museum, State Library, Elder Conservatorium and University of Adelaide, together with several interesting early buildings characteristic of Adelaide's colonial past — an unrivalled cultural and historical complex. In addition, the Gallery is, as Kenneth Clark has said, part of 'one of the most charming small cities in the world'.[6] Writing in praise of Colonel William Light's plan for Adelaide, Clark describes it as a plan for a *città ideale*.[7] In acknowledgement of this, it is appropriate that the first painting to greet visitors as they enter the Australian galleries is a self-portrait of the founder of Adelaide. This painting is but one of a large and unparalleled holding of oils, watercolours, decorative arts and objects illustrating, in vivid contemporary terms, the

people, events and scenes of South Australia's early days. Among the other outstanding artists of those times, who are represented in this important collection, are the youthful S. T. Gill, George French Angas, Alexander Schramm, Charles Hill, and those Adelaide pioneers of fine silverwork, Jochiam Mathias Wendt, Henry Steiner and August Brunkhorst.

The Gallery's collections are exceptional in several respects, especially in their scope, for they cover a wider range of interests than any other gallery in Australia. Like its sister institutions, the Art Gallery of South Australia has its collections of Australian and European art, extensive holdings in the decorative arts and in prints and drawings. Its specialist collection of works by South Australian artists is as it should be, for the presentation of the best art produced in their State, is a basic responsibility of every State Gallery. Not all State Galleries, however, collect decorative arts, and others do not collect Australian Aboriginal art. What makes Adelaide's collection unique is that it not only collects in all these fields, but it also collects South Australian historical material in a way that no other gallery does. In addition to the work of the colonial artists already mentioned, the Gallery has many historical objects such as a survey chain reputed to have belonged to Colonel Light and an anchor that was once on Matthew Flinder's *Investigator*. The collections also include photography, costume, coins, medals, weapons, armour and stamps. No other gallery in this country collects over so diverse or wide a field of the arts, giving the Art Gallery of South Australia an encyclopaedic richness that is singularly its own.

Each gallery rightfully boasts of its treasures and many of these will be encountered in the following articles. Our greatest treasure is, unquestionably, the superb silver-gilt *Standing Salt* from the time of Elizabeth I, while many splendid works by English, European and Australian artists are to be found in the painting and print collections. In developing these, the Gallery has been particularly fortunate in the assistance it received from its overseas advisers. One example will suffice. Kenneth Clark recalls that he 'had been asked to buy pictures for the Adelaide Gallery, as well as for

above
THE OFFICIAL OPENING OF THE GALLERY ON 18 JUNE 1881 Photographed by 'Mr Freeman of the Melbourne Photographic Company' using the 'instantaneous process showing from left to right Abraham Abrahams, H.R.H. Prince Albert Victor, the Rev Mr Dalton, H.R.H. Prince George Frederick and the Hon. Sir Henry Ayers

below
'CUSTODIANS' IN THE ELDER WING, c. 1913

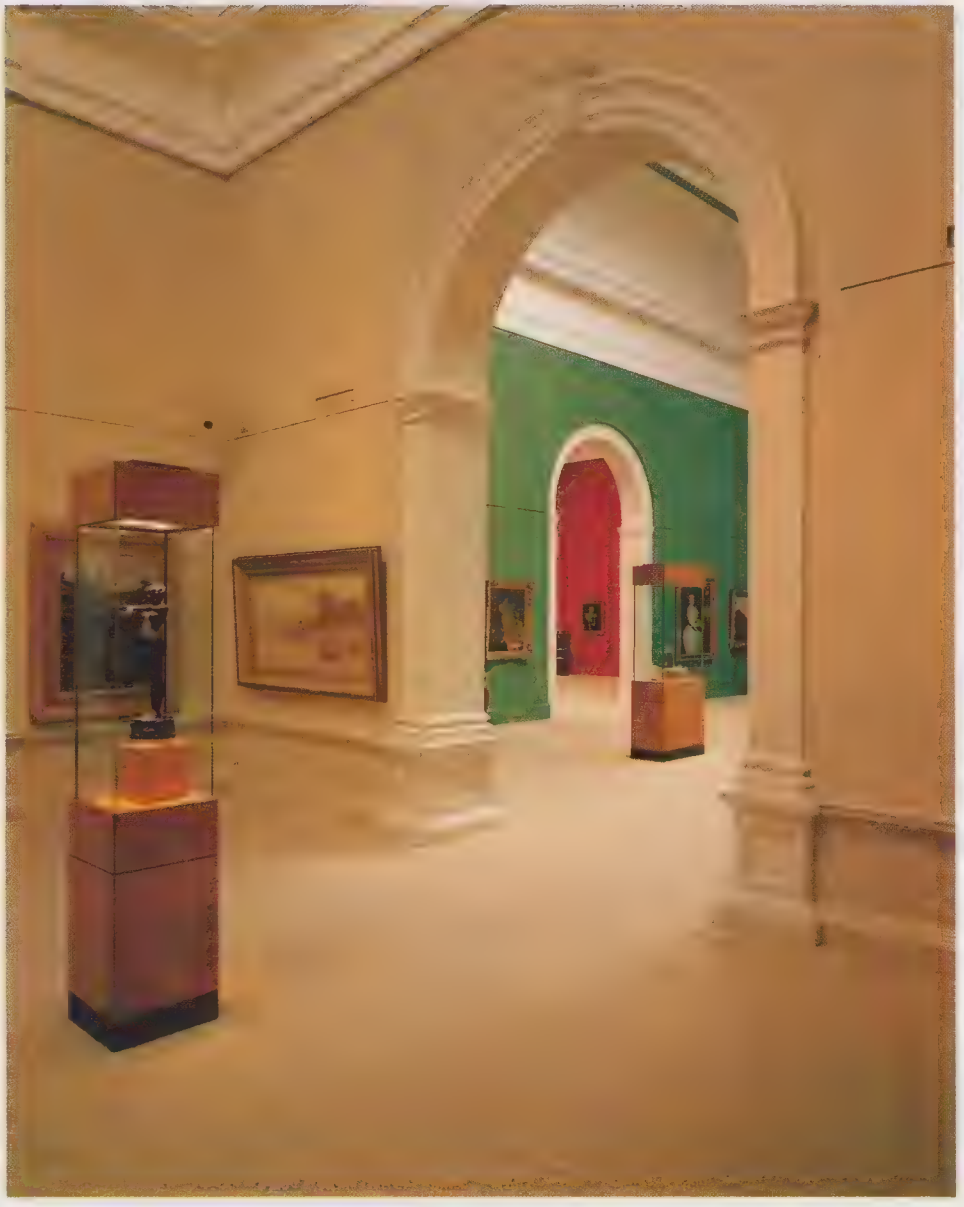
left
INTERIOR OF THE BOXALL GALLERY SHOWING PART OF THE 19TH CENTURY ENGLISH COLLECTION

below
JOHN GLOVER (Australian, 1767 - 1849)
A VIEW OF THE ARTIST'S HOUSE AND GARDEN, MILLS PLAINS, (1834)
Oil on canvas 76 × 114 cm
Morgan Thomas Bequest Fund, 1951

that of Melbourne, and as the grant was quite small I was much more successful'.[8] A number of interesting paintings by Lucien Freud, Victor Pasmore, Salomon van Ruysdael, Corot and Daubigny were purchased by Clark, but he will always be remembered for having purchased, in 1950, from Christies in London, three superb paintings by John Glover, and for only a few hundred guineas! These included *Patterdale landscape* and *A view of the artist's house and garden, Mills Plains*, two of the artist's finest Australian landscapes and among the Gallery's most loved treasures.

Unique, not only to the Gallery but in world terms, is the magnificent collection of South-East Asian ceramics. The collection, which was begun a little over ten years ago, now numbers some four hundred items ranging from objects over 5,000 years old from ancient Ban Chiang, through Khmer pottery and stoneware from the ninth century onwards, to stoneware from Sukhothai and Sawankhalok of the thirteenth to the fifteenth centuries. The range in time is equalled by the range in objects and their excellence — study pieces, exotic and utilitarian objects transformed into items of exquisite beauty, ancient urns, an anthropomorphic water-dropper, jars in the shape of elephants, bird-like *kendis*, celadon glazed bowls and dishes, bold in form and delicate in decoration, dragon architectural ornaments and fearsome temple-guardian figures. There is no other known public collection in existence to rival it.

Like most art galleries in Australia and throughout the world, the Art Gallery of South Australia owes much of its collection and many of its finest works to generous donors and benefactors. More that half of the collection has been given or acquired through bequest funds, significantly, the first painting on the Gallery's accession register, *Evening shadows* by H. J. Johnstone, being a gift. This tradition of support, which gave birth to the Gallery and has continued strongly throughout its first century, is just as strong today and, in terms of achievement, is probably second only to one other gallery in Australia. What is remarkable is that one of the finest public art collections in Australia has been built up largely from gifts, in a State in which the population only now



INTERIOR OF THE GALLERY LOOKING FROM THE ELDER INTO THE MELROSE WING

top
FRANCISCO GOYA (Spanish, 1747 - 1828)
THIS IS WORSE plate 37 from the *DISASTERS OF WAR*
Etching, drypoint, aquatint 18 × 14 cm
Government Grant, 1965

above
BO JONES (Australian, b. 1949)
ORNITHORHYNCHUS PARADOXUS (1979)
Mixed media 148 × 316 cm
Government Grant, 1979

numbers a little over one million people.

In other less glamorous areas the Gallery has also stood out above others, especially in staff/trustees relationships and innovative achievements within the area of professional responsibility. As a result, the good relationships that have existed for many years between the Art Gallery Board, or trustees, and professional staff is unsurpassed within Australia. It is an active relationship, which has never been afraid of putting itself to the test by new measures and experiments. Success depends, of course, on the individuals involved but it has worked so well because the trustees have seen their role clearly as one of governance and that of the staff as management and professional expertise. As former Chairman of the Art Gallery Board, Dr Earle Hackett, once wrote, 'I believe the trustees of an art museum today should not try to do the jobs of the director and the curators. They should act as trustees of the community interest, for the most part acquiescing in the advice given by the professional staff, but occasionally, and then always in the long-term community interest, using their considerable reserve powers with firm authority'.[9]

The primary role of the curator in acquisitions and his attendance at formal meetings of the trustees to support his recommended purchases is never questioned. Likewise even the most junior voice can be heard through the Employee Council, the exchange of views between staff and management often leading to worthwhile changes as each individual gains closer identification with the institution by contributing to its development.

Administratively, the Art Gallery of South Australia has been different from other State galleries in that it was a government department in its own right. For forty years the Gallery, acting as the Art Gallery Department, was able to act with particular efficiency and elasticity by not being hampered by the strictures that are grafted into the usual departmental conglomerate. This changed at the end of 1980 when the Gallery became part of the youthful Department for the Arts.

Like most other self-respecting galleries, Adelaide has its dedicated society of Friends, devoted Gallery Guides and a Foundation,

established in the centenary year to raise funds for acquisitions, which passed the one-million-dollar mark within its first month. An active Education Section takes exhibitions from the collection throughout the State by means of the Travelling Art Exhibition programme. In this area the Gallery has once again been a leader in taking art to the people, being the first to introduce a metropolitan community service with specially selected exhibitions visiting schools, civic centres, community halls, factories, shopping centres and any suitable area where people gather. Working under the title OUTLOOK, its wide adoption by others is indicative of the success of the idea.

Another notable activity is the Thai Ceramics Dating Project, which has developed out of the Gallery's collection of South-East Asian ceramics. Initiated in 1980 by the Gallery's curators of Decorative Arts and Education and a member of the University of Adelaide, it is carrying the study of Thai ceramics into the field through archaeological digs, investigating their origin and development during the Sukhothai and Ayndhya Kingdoms in Thailand. Supported by the Australian Research Grants Committee, the Department of Foreign Affairs and the Art Gallerly Board, the field-work in Thailand, carried out in association with the Thai Department of Fine Arts, is yet another example of the Gallery and its staff moving outside its walls.

Since the inception of the Adelaide Festival of Arts in 1960, the Gallery has played a leading role in bringing major exhibitions to Australia. This resulted in the Australian public in other centres, as well as Adelaide, being able to enjoy such outstanding exhibitions as 'J.M.W. Turner', 'James A. Michener Collection of Contemporary American Painting', 'German Art Today', 'Portrait of Mexico' and 'Sculpture of Thailand'. In later years the Gallery's directors and curators have continued that role through their participation on the Visual Arts Board and Crafts Board of the Australia Council. The development of the Australian Gallery Directors Council, in which this Gallery's directors have played such a significant part, and the establishment of the International Cultural Corporation of Australia have seen some exciting changes

AN 'OUTLOOK' EXHIBITION VISITS A METROPOLITAN SCHOOL

and some quite spectacular exhibitions coming to this country.

However, the innovative has not declined on the local scene, with the experimental and *avant-garde* still provoking howls of protest among those whose tastes and perceptions have not reached beyond the nineteenth century. The 1980 Festival saw the Gallery take another new step forward when it sponsored, under the title of 'Adelaide Art Alternatives', four young contemporary art groups to produce art works at different sites of their own choosing around the city of Adelaide. The emphasis on South Australian art and artists of the past and present has seen a series of major exhibitions of the work of Horace Trenerry, Hans Heysen, Dorrit Black, Margaret Preston and the special centenary exhibitions devoted to presenting the entire history of art in South Australia, showing the special contribution made to Australian art by the artists of this State. This is furthered through an active publication programme of books on South Australian artists as well as films commissioned by the Art Gallery Board. In recent years these have included films on Hans Heysen, sculptor, Bert Flugelman, and women artists of Australia.

In the following pages I hope you will enjoy in more detail some of the Gallery's achievements and treasures and that you will then come and share with us these very special things this unique Gallery has to offer. Nearly a third of Adelaide's population visits the Gallery each year, so why not join them?

South Australian Register, 20 June 1881, p.4; 'Ceremony of Opening the National Gallery', *Abraham Abrahams Presentation Album*, 1881, in the collection of the Art Gallery of South Australia.

[2] *Abraham Abrahams Presentation Album*, ibid.

[3] ibid.

[4] 'Rules and Regulations', *Catalogue of Works of Art and Exhibits in the National Gallery*, Adelaide, 1881, second edition, p.2.

[5] The Tasmanian Museum and Art Gallery, Hobart, traces its origins back to *c.* 1830; the National Gallery of Victoria, Melbourne, was founded in 1861; the Art Gallery of New South Wales, Sydney, was founded in 1874.

[6] Kenneth Clark, *The Other Half: A Self-Portrait*, London, 1979, p. 154.

[7] ibid.

[8] ibid.

[9] Earle Hackett, 'The Role of the Trustees: A Chairman's View', *On Trusteeship*, editor Ian North, Art Galleries Association of Australia, Adelaide, 1979, n.p.

History of the Gallery

by R. G. Appleyard

1856 In October, just twenty years after the settlement of the Province, the proposal for an art gallery for Adelaide was first made by the artist, Charles Hill,[1] who arranged a meeting at his home to consider the establishment of the South Australian Society of Arts with the object of promoting the arts by means of lectures, *conversazioni*, a school of design and a permanent gallery. Hill became first President. The Society (now the Royal South Australian Society of Arts), which is the oldest Art Society still in existence in Australia, held its first exhibition in 1857 and established a School of Design in September 1861 with Charles Hill as its Master.

On 18 June, five months before Charles Hill's proposal, the South Australian Institute was established with six Governors, by Act of Council to conduct a Public Library and Museum, to encourage art, science, literature and philosophy and also to include by incorporation all of the Colony's cultural societies desirous of joining the institution. The Society of Arts was incorporated in 1859 and was thereby entitled to nominate one of the six Governors of the Institute, to the use of rooms in the Institute Building and to append its annual report to that of the Institute.

1876 Both the Society of Arts and the South Australian Institute pursued the objective of an art gallery and in the twentieth annual report of the latter, dated 30 September, the Governors 'looked forward with some confidence to the Institute fulfilling its mission by establishing a Public Library, Museums, and in time, they trust a National Gallery worthy of South Australia.'[2]

1880 The first positive move to found a National Gallery was made in 1880 when the House of Assembly approved a motion 'recommending an annual vote [to the South Australian Institute] for the purchase of pictures to form the nucleus of a National Gallery'[3]and subsequently 'authorized the expenditure of £2,000 for the purchase of a suitable selection of the pictures now on view'[4] at the International Exhibition in Melbourne. Twenty-one works were selected at a cost of £2,051.10.0 by a committee comprising His Honour Sir Redmond Barry, founding Trustee of the Melbourne Public Library and Art Gallery, James Smith, art critic of the Melbourne *Argus* and Messrs S. Davenport and Rowland Rees, both Governors of the South Australian Institute. The annual grants were maintained for four years: 1881-82 (£1,000), 1882-83 (£1,150), 1883-84 (£1,200) and 1884-85 (£1,200).

1881 The National Art Gallery of South Australia was opened on Saturday 18 June, by their Royal Highnesses the Princes Albert Victor (later Duke of Clarence) and George Frederick (later King George V) on the occasion of the first exhibition of the works purchased in Melbourne. Included were pictures lent by Queen Victoria, the Prince of Wales, the British Government and private citizens. The exhibition of these works was organized by a Commission appointed for

this purpose and was arranged in two rooms at the south end of the Public Library, now the Jervois Wing of the State Library. The building then under construction was the west wing of a proposed grand design by William McMinn, which, when completed, would include a Public Library, Museum, Sculpture and Picture Gallery, Lecture Hall, School of Art and Technological Museum. At the close of the exhibition on 15 October it had been viewed by some 94 000 people.

Abraham Abrahams, one of the Commissioners and Honorary Secretary of the Society of Arts since 1866, was presented with a tooled leather-bound album containing the record of the opening ceremony, photographs of the Princes, and his fellow Commissioners, and an illuminated address thanking him 'for his valuable services in promoting the foundation of the National Art Gallery of South Australia'.[5]

1882 The Gallery, with its nucleus collection, was reopened in the lower room at the south end of the Public Library on 5 October. The main portion of the building, housing the Public Library at the south end and the Museum at the north end, did not open until two years later.

In October, Louis Tannert, who had been Master of the School of Design since 1881, was appointed Master of the School of Painting and Hon. Curator of the Art Gallery.[6] A German-born artist, he was trained in Düsseldorf and Dresden.

1884 The Board of Governors of the South Australian Institute was reconstituted by legislation from 1 June 1884 as the Public Library, Museum and Art Gallery of South Australia. In addition to these institutions the Board was also responsible for the conduct of the School of Painting and the School of Design. The Board established a number of standing committees, among them a Fine Arts Committee responsible for the Art Gallery and art activities.

1889 Space for the Library and the various collections of the institution was an ever-present problem and, in December, the Art Gallery was removed further east along North Terrace to three rooms in the upper floor of the Jubilee Exhibition Building, now demolished.

After a lapse of three years, the Government restored the grant to the Board for

top
THE JUBILEE EXHIBITION BUILDING, NORTH TERRACE.
*c.*1895
This building was located between Bonython Hall and the South Australian Institute of Technology. The Gallery occupied the centre and eastern rooms in the upper floor south front from 1889 - 1900

above
WILLIAM McMINN'S GRAND DESIGN FOR THE PUBLIC LIBRARY, MUSEUM AND ART GALLERY
Reproduced from 'Addresses delivered at the laying of the Foundation Stone' of the west wing of the South Australian Institute, now the Jervois Wing of the State Library, 7 November 1879

top
ELDER WING OF THE ART GALLERY, c. 1913

right
ELDER WING OF THE ART GALLERY, INCORPORATING THE ART MUSEUM, c. 1913

the purchase of pictures at £1,000, which continued at this level until 1891-92. Thereafter no specific grant for works of art was made until 1949.

Louis Tannert resigned as Hon. Curator of the Art Gallery in January and subsequently, in December 1892, as Master of the School of Painting.

Robert Kay (1825-1904), the General Director, Secretary and Treasurer of the Public Library, Museum and Art Gallery, was appointed Hon. Curator of the Art Gallery in January 1889, following the resignation of Louis Tannert.

1892 Harry P. Gill (1855-1916), artist and the Director for Technical Art and Examiner, was appointed Hon. Curator of the Art Gallery in September.[7]

1897 Sir Thomas Elder, G.C.M.G., pastoralist and founder of Elder Smith and Co. Ltd died on 6 March 1897 and, among his many benefactions, bequeathed a legacy 'to the Adelaide Picture Gallery £25,000 to be spent in the purchase of pictures only'.[8] This magnificent bequest was the first major endownment to an Australian art gallery, pre-dating the Felton Bequest to the National Gallery of Victoria by seven years.

The Board immediately advised the Government that the Elder Bequest 'would necessitate the erection without delay of a safe and suitable Art Gallery building.'[9] Harry P. Gill prepared a very sound brief covering size of galleries, security, fireproofing, lighting and ventilation. The Government agreed and the Superintendent of Public Buildings prepared plans and erected, at a cost of £21,600, what is now the gracious Elder Wing of the present Gallery.

On the recommendation of Harry P. Gill the Board decided to spend £250 annually from the income of the Elder Bequest on the purchase of works by Australian artists, and the South Australian Society of Arts undertook to arrange a Federal exhibition each year from which the Board could make its selections.

1898 The first Federal Australasian Art Exhibition was held in Adelaide in November, from which eight works were purchased, including *The valley* by Sydney Long. This arrangement continued until 1922-23. During this period twenty-six exhibitions were held and the Gallery acquired,

through the Elder Bequest, some of its most important Australian works, including *The breakaway* by Tom Roberts, 1899, *Early morning Heidelberg* by Walter Withers, 1899, *A ti-tree glade* by Frederick McCubbin, 1900, *The wood carters* by Walter Withers, 1902, and *Mystic morn* by Hans Heysen, 1904.

1899 The Board borrowed £10,000 from Treasury against the Elder Bequest to purchase pictures in Europe for display in the new Gallery. Expenditure was entrusted to a committee in London comprising Sir Edward J. Poynter, P.R.A., Ernest A. Waterloo, A.R.A, P.R.S.W., Edward J. Gregory, R.A., P.R.I., Hon. Dr Cockburn, Agent-General for South Australia and Harry P. Gill, Hon. Curator of the Art Gallery, a member and secretary of the Committee who visited England and was required to submit pictures for approval by the whole committee. Eighty-nine works, including oils, watercolours and drawings, were purchased in London, Paris and Brussels between March and June 1899. Among them were *A nymph* by G. F. Watts, *Zinnias* by Henri Fantin-Latour, *Old fisherman, Bordighera,* by Emile Claus, *Weaving* by Giovanni Segantini, *Virgin and Child* by Bouguereau and *The feigned death of Juliet* by Frederic, Lord Leighton. The practice of appointing advisers and making purchases overseas has continued to the present day, with a strong emphasis on English art.

1900 The new Art Gallery, displaying the purchases made abroad, was opened by His Excellency the Governor, Hallam, Lord Tennyson, K.C.M.G., on 7 April.

1903 The large bequest from Dr Morgan Thomas of £65,000 to the Public Library Museum and Art Gallery 'for the purpose of the institution' undoubtedly enabled it to survive many financial crises. The Art Gallery was apportioned £16,500 and the 'acquiring of the Morgan Thomas Bequest... induced the Board to extend the scope of their Art Department with the view of promoting the knowledge of the technical arts.'[10] To further this objective, a member of the Board of Governors, the Hon. George Brookman, visited potteries and dealers whilst he was in England in 1903 and 1904, selecting suitable ceramic items to form the nucleus of an Art Museum.

top
THE WEST WING OF THE PUBLIC LIBRARY, MUSEUM AND ART GALLERY, c. 1885
The exhibition inaugurating the National Art Gallery, was displayed in the upper two floors of the south (front) tower block in 1881 and the Gallery occupied the lower floor from 1882 to 1889

above
THE NATIONAL ART GALLERY, c. 1913

TOM ROBERTS (Australian, 1856 - 1931)
THE BREAKAWAY (1890-91)
Oil on canvas 137 × 168 cm
Elder Bequest Fund, 1899

1905 The collection of English, Continental and Oriental pieces acquired for the Art Museum was placed on display in the Art Gallery, and on 2 February, was formally opened by His Excellency the Governor, Sir George Le Hunte, K.C.M.G. From this beginning, and aided by the unrestricted terms of the Morgan Thomas Bequest Fund, the Gallery has developed a comprehensive decorative arts collection.

1907 The bequest of the Hon. David Murray, M.L.C., a retired Board member who died in 1907, was quite specific and established yet another collecting interest. He bequeathed a legacy of £3,000 for the establishment of a Print Room, as well as his collection of engravings numbering some 2,073 items. The funds were placed in trust and the income has been used to develop the collection, which has atttracted many gifts and bequests and grown to some 20,000 items.

1909 Harry P. Gill was transferred to the Education Department on 30 June and his services as Hon. Curator of the Art Gallery were lost.[11] The appointment was allowed to lapse and the Chairman of the Fine Arts Committee, Mr Edward Davies, F.S.A.I.A., an architect and amateur painter, assumed responsibility for the conduct of the Gallery and, until 1918, prepared annual reports of activities.

1915 Gustave A. Barnes (1878-1921), an Adelaide artist, designer and modeller, was appointed Artist and Art Supervisor, in July, to classify and catalogue the print collection, to execute art work for the Natural History Museum and to give assistance to the Art Gallery and Art Museum. He was redesignated Curator of the Art Department in 1918.

On 8 December, His Excellency the Governor, Sir Henry Galway, K.C.M.G., D.S.O., opened the East Wing (part of the present South Australian Museum) of the Public Library, Museum and Art Gallery. Work had commenced on this project in 1908 to provide for the development of an Art Museum and also additional space for the Natural History Museum. The collections of ceramics, glass, metalwork, furniture, prints and drawings, South Australian historical pictures and relics, archaeological specimens and also weapons, were either transferred from the Art Gallery or displayed for the first time in the Art Museum. Because the space originally allocated had been reduced, the Artist and Art Supervisor (Gustave A. Barnes) immediately reported that 'the Art Museum is overcrowded'[12] a situation that prevailed for the next twenty years.

1922 Henri van Raalte (1881-1929) was appointed Curator of the Art Gallery. An etcher, he trained at the Royal Academy schools, and in Holland; he migrated to Western Australia in 1910 where he founded the Perth Art School.

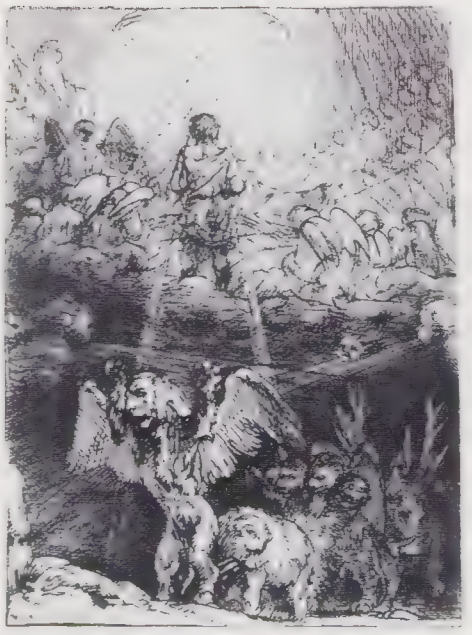
1926 Leslie Andrew Wilkie (1879-1935), genre and portrait painter, born and trained in Melbourne, was appointed Curator of the Art Gallery in October following the resignation of van Raalte. Subsequently, he became the first Director when the title of his office was changed in 1934.

1935 Louis McCubbin, O.B.E. (1890-1952) was appointed Director in May. Son of Frederick McCubbin, he was a landscape painter and World War I artist. He retired in 1950.

1936 In the State's centenary year plans to extend the Art Gallery building were brought to fruition by the generous gift of £10,000, by a Board member, Mr Alexander Melrose, in memory of his parents. The gift was a contribution to the cost of the project, which was carried out by the Architect-in-Chief's Department with an additional £17,000 from the Government.

1937 The extension to the Gallery was opened on 16 August by His Excellency the Governor, Sir Winston Dugan, K.C.M.G., C.B., D.S.O. It provided a new façade, an entrance vestibule and the Melrose Wing on the western side of the Elder Wing. Whilst the existing picture galleries were doubled in capacity, there was, in fact, no additional space provided for the art museum collections, which were all transferred from the East Wing of the Museum into the four basement galleries of the Melrose Wing.

1938 The Carnegie Corporation of New York made a grant to the Gallery to assist in the establishment of Extension Services, which initiated many of the present Education Services. Exhibitions were sent on country tour, school classes were brought to the Gallery for art-appreciation lectures and a regular programme of adult lectures was



REMBRANDT VAN RIJN (Dutch, 1606 - 69)
DANIEL'S VISION OF FOUR BEASTS (1655)
Etching 10 × 7 cm (image)
David Murray Collection, 1909

top
'THE ART OF MARGARET PRESTON' EXHIBITION INSTALLED IN THE DUMAS GALLERY, NORTH WING, 1979

above
MELROSE WING, *c.* 1976

introduced. In addition the *Bulletin of the National Gallery of South Australia*, the first in Australia, was published quarterly, commencing in March 1939 and continuing until 1973. Since 1977, it has been published annually.

1940 The National Gallery of South Australia became an independent semi-statutory body in 1940. The Art Gallery Act 1939 was one of a series of acts that abolished the Board of Governors of the Public Library, Museum and Art Gallery of South Australia as from February 1940, creating, in its stead, three separate institutions, each serviced by a new department of the Public Service. At that date, an Art Gallery Board of five members was appointed to assume control of the Gallery and its collections, and an Art Gallery Department was created, both responsible to the Minister of Education. Subsequent amendments to the Art Gallery Act have increased the membership of the Board to seven in 1961, and to nine in 1980.

1947 A bequest, valued at, approximately, £43,000, was received from Albert Richard Ragless in trust for the purchase of paintings over the value of £150.

1949 The Government agreed to make an annual grant for the purchase of works of art matching the aggregate of the income from Trust funds (£1,730) in order to assist the Gallery to compete in an art market which was, even then, showing signs of the astronomical rises experienced today. The grant has been maintained ever since and is currently $180,000, for works of art and $25,000 for historical items.

1951 Robert Richmond Campbell, O.B.E.,[13] (1902-72), an Impressionist painter in oil and watercolour, was appointed Director, in January. He had previously been Curator of the Art Gallery of Western Australia and was first Director of the Queensland Art Gallery. He retired in 1967.

1953 Miss A. M. Ragless, a sister of A.R. Ragless, bequeathed the residue of her estate, valued at £12,000, in trust for the purchase of pictures over £150.

1954 The estates of Miss Ella Boxall and her father, G. A. Boxall, valued at £15,000, were bequeathed to the Gallery to form a fund known as the d'Auvergne Boxall Bequest' for the purchase of pictures.

1960 The first Adelaide Festival of Arts opened in March. This biennial event resulted in the initiation of many important exhibitions, which have either been unique or have subsequently toured Australia. The first group of eight special exhibitions included 'Paintings by J. M. W. Turner' from the Tate Gallery, which was regarded as a coup in Australian art circles. 'Art in Mexico' from the San Francisco Art Museum and 'Contemporary British Graphic Art' from St George's Gallery, London.

1962 On 10 March the Premier, The Hon. Sir Thomas Playford, opened the North Wing of the Gallery which had been built to meet the need for additional space to display not only the special exhibitions generated for the Festival but those which were regularly becoming available to tour Australia in the growing cultural exchange programmes. The building was air-conditioned and comprised two artificially lit floors for display and one for adminstration.

1964 Mrs Gladys Penfold Hyland made a magnificent gift, in memory of her husband, the late Frank Penfold Hyland, of Old Master paintings, including works by Gainsborough and Romney, sixteenth- and seventeenth-century English silver, including a silver-gilt standing salt of Elizabeth I, rare English and German porcelain and eighteenth-century English furniture.

1967 John Baily, A.M., was appointed Director. Born in 1927 in Western Australia, trained at the South Australian School of Art and Adelaide Teachers' College, he had been a Lecturer in Art at Wattle Park Teachers College (1959-62) and an Inspector in Art (1962-67). He resigned in 1975 to become Principal of the Sydney College of the Arts.

The Minister of Education approved the change in the Gallery's name to the Art Gallery of South Australia; however, this was not effected in the Art Gallery Act until an amendment in 1975.

1969 The Friends of the Art Gallery of South Australia was formed in May to enable people to become informed about and involved with the Gallery and its activities.

1972 The old Ordnance Store to the north of the Gallery, which was built in 1867, was refurbished and opened in May as a Historical Museum for the display of the Gallery's

W.A. BOUGUEREAU (French, 1825 - 1905)
VIRGIN AND CHILD 1888
Oil on canvas 176 × 103 cm
Elder Bequest Fund, 1899

large collection of early South Australian paintings and relics.

1976 David Thomas, B.A., was appointed Director. Born 1937, he is an art administrator and art historian and was previously Keeper of the Pictorial Collections at the National Library of Australia, Canberra, and Director of the Newcastle City Art Gallery.

1979 The Gallery was reopened to the public in December 1979, by the Premier, the Hon. David Tonkin, following a major works programme costing $3.9 million to provide air-conditioning in the Elder and Melrose Wings, upgrade the artificial lighting, control the natural lighting and refurbish the building to bring it up to international standards.

Professor J. C. Earl bequeathed $100,000 for the purpose of maintaining or adding to the historical collection of works of art.

1980 The Art Gallery Act was amended in order to abolish the Art Gallery Department, which has become a division of the recently created Department for the Arts under the Minister of Arts.

1981 The Gallery's centenary year.

In February the Art Gallery of South Australia Foundation was launched by the Premier, the Hon. David Tonkin, to raise funds for the benefit of the Gallery. It aims to raise one million dollars by public subscription, which the Government will subsidize dollar for dollar, up to $500,000, over a period of five years.

The Gallery's Historical Museum was air-conditioned to provide the same standard for the works on display as prevail in the main Gallery. At the same time, the fabric was restored and a Welsh slate roof provided as part of a master plan to preserve and restore all historical buildings in the North Terrace cultural precincts. The Historical Museum was reopened in May as part of the centenary programme.

On 24 April, a State Reception in honour of His Royal Highness the Prince of Wales was held in the Gallery to mark its centenary.

See R. G. Appleyard, 'Charles Hill (1824-1916)' *Bulletin of the National Gallery of South Australia* Vol. 28, No. 3, January 1967.

[2] *Annual Report of the South Australian Institute*, 1875-6.

[3] ibid., 1879-80.

[4] ibid., 1879-80.

[5] *Abraham Abrahams Presentation Album 1881*, bequeathed to the Art Gallery by Abraham Abrahams, 1892.

[6] In 1880 the Board of Governors of the South Australian Institute resolved to establish two art schools, a School of Painting and a School of Design, each in the charge of a Master, and asked E. J. Poynter, then Director, Art Training Schools, South Kensington, to recommend two appointees. In the event the School of Design was taken over from the Society of Arts on 30 June 1881 when Louis Tannert was appointed as its Master on the recommendation of Eugen von Guérard, Master of the School of Painting and Curator of the National Gallery of Victoria, and James Smith, art critic of the *Argus*, taking up his duties in September.

Harry P. Gill, who was trained in England at the Brighton School of Art and at the Art Training Schools, South Kensington, was appointed Master of the School of Design by Poynter and the Agent-General for South Australia. When Gill arrived in Adelaide in September 1882 to take up his appointment as Master of the School of Design and Art Lecturer, Louis Tannert became Master of the School of Painting and Hon. Curator of the Art Gallery.

In 1889 Harry P. Gill's title was changed to Director for Technical Art and Examiner and on the resignation of Tannert in December 1892 the work of the School of Painting was transferred to the School of Design under Gill. On 30 June 1909 the Schools of Design, Painting and Technical Arts were transferred by Act of Parliament to the Education Department together with the Director and the majority of the staff.

[7] See note 6.

[8] Last Will of Sir Thomas Elder of Birksgate, Glen Osmond.

[9] *Annual Report of the Public Library, Museum and Art Gallery of South Australia* 1896-97 (unpublished), South Australian Archives.

[10] ibid., 1903-04.

[11] See note 6.

[12] *Annual Report of the Public Library, Museum and Art Gallery of South Australia, 1915-16.*

[13] *ART and Australia* Vol. 10, No. 3, p. 234 ff.

MELROSE WING, c. 1940

ART GALLERY OF SOUTH AUSTRALIA CENTENARY

The Renovated Building *by David Saunders*

While other Australian cities — Melbourne, Sydney, Newcastle, Perth — have built new art galleries or greatly extended the existing buildings, South Australia's choice has been to go no further than renovating the existing one. The cost was $3.9 million, which was brought up to $4.5 million by the time work was completed on the Gallery's History Annexe next door. It entailed months when all of the Gallery or parts of it were closed to the public, especially the period August to December 1979. The History Annexe was still being worked on as this issue went to press in 1981.

'Renovating' might seem the wrong choice of word when the cost is as great as that in both money and time but it is strictly correct, for no additional floor space was gained.

To the fact of the static display area can be added the somewhat dumbfounding point that this capital-city Gallery still has no storage for works of art on the premises. The Gallery's van continues as before to shuttle backwards and forwards to a store about five kilometres away in Unley. Two staff members are isolated there, handling of works is greatly increased and ready access to works not on display is reduced to the almost impossible. It is also true that a proper unpacking and preparation area for visiting exhibitions on the premises is minimal. The explanation for these severe restrictions is readily apparent, in the restricted site, hedged about by other buildings just about as tightly as can be.

The situation on the north side of North Terrace is a very competitive one, with its tight row of official institutions — the Parliament, Government House, Institute and Library, Museum, Gallery, University, Institute of Technology, Hospital and Botanic

THE GALLERY BUILDING SEEN OVER THE TREES OF NORTH TERRACE

This view (taken before the renovations), illustrates two points. One is the restricted nature of the site; on the right and to the rear are University buildings, on the left the Museum. It also shows the ten lantern roofs which admit daylight to the interior. The whole of this complicated roof was bodily raised during the renovations, in order to accommodate the distribution ducts for the air-conditioning.

LIGHTING ARRANGEMENTS
The acrylic vaults are U.V. filters for daylight, the sections being of alternate large and small diameters to provide air movement. The tracks in the foreground are for other vaults, pushed aside for the photographer. The louvred floodlights are the general wall illuminators. The spotlights are filling in locations needing controlled edges, such as adjacent to doorways. The fitting which is not lit is a cleaner's light, facing the floor.

Gardens. It is true that there is some hope of the neighbouring Museum soon being largely rebuilt, giving it a considerable increase. Its site is larger and its need is great, but I could not help but be amused at the line in a Museum Report that said, of the Gallery, that, if expand it must, then it can do it with annexes located elsewhere. If the principle is good for the Gallery it surely should have been argued for the Museum, but it was not. Partisan bias of that kind is not unexpected in the situation of rivalry that exists.

The stake that each institution has on North Terrace is highly valued by it, and little wonder. North Terrace is a place of great delight, its north side a leafy avenue for pedestrians, which, because it consists also of this line-up of public buildings, has no equal in other Australian cities. It is little wonder that no serious suggestion has ever been publicly made that the Gallery should move away from this site. Yet, while it remains here, it must bear these severe constrictions.

What, then, are the benefits gained from this recent spending? In what ways was Adelaide so outmoded as to require such funds for renovation alone? The answer is that only a small portion of the building was ever before air-conditioned: now it all is. Its lighting was far behind acceptable arrangements of today; now the lighting is excellent by day and night, rain or shine. The tiles on its floors were noisy and visually busy; now there is carpet and parquetry. There was a cracked wall needing attention, and, in the History Annexe, severe salt damp in the walls. Fire-escape arrangements did not any longer please the authorities. The chance was taken also to provide for two Departments, the Decorative Arts and the Prints and Drawings, display, storage and study facilities they did not possess. The insertion of one new doorway gave the Temporary Exhibitions area an *out* as well as an *in*. The snack-bar seating was extended, both indoors and out (a stair was moved to help that expansion). Many other lesser items were remedied or improved, one being that the staff now has a library room, which did not previously exist.

In other words, the Gallery may have remained relatively small in size, but it can rightly now be insisted that modern standards are adhered to in terms of temperature, humidity, lighting, display and circulation. The expenditure was for the improved safekeeping and display of the works of art, and they are improvements that can be appreciated both by the viewers and the staff.

Of all those changes, by far the most elaborate one was the addition of air-conditioning. It is a matter for compliment that this major alteration can go virtually unnoticed. The ways in which that almost total secrecy is achieved are described in a moment. Considering the rash of boldly displayed ducting in new and old buildings of the last decade (yellow, green, red, black and silver airconditioning trunks come readily to mind) the alternative art of concealing it all might have been virtually lost from the industry — not so, this instance clearly demonstrates.

The nature of the improved lighting is also a matter for compliment, for these fittings are also virtually concealed, while being more effective than the ones they replaced.

The truth is that after the very large amount of lifting, cutting, moving and fitting that went on behind the closed doors and amid a fantastic forest of steel scaffolding, the Gallery, which now greets the viewer, is a very familiar one. I am sure there are irregular visitors who will not realize that anything has changed. Those who do, are likely to spot the change of floor coverings, the transformed display in the Decorative Arts area, and a few bright colours on walls. The improved coffee-and-snack area will be appreciated. The visitor would also be impressed at the new Prints and Drawings study-storage area, but the kind of irregular caller I have in mind possibly never reaches that somewhat remote part of the building; students who know about it are delighted.

I find myself evidently unusual in pining a little for the grey-and-white vinyl floor tiles, which have now been banished. I have a recollection of being a visitor to Adelaide some years ago and finding two things about the building that were pleasantly memorable. Those good first impressions have made me the more willing viewer ever since. One was the Alberti-like perspective created by those floor squares, which seemed to go with the succession of archways that divide the bays. The other was the brightness every-

where, which came from generous ceiling glass over smallish rooms. Floors have now been made to retire and to distract less from the works, and the carpeted ones are quieter, which is welcome. The light has been brought under control; the brightness that I remember was very likely more than international rules now allow, and on another kind of day one found it dim and ill-distributed. The improvements have forced me to recognize a patronizing touch about my early impression; 'that quaint Adelaide gallery, but how nice', I suppose is what I meant, because I cannot imagine praising those things in a new building constructed today.

It is intriguing, however, that in 1980 the 1950s material whose pattern most people found distracting was everywhere taken off the floors, while in three of the eighteen rooms the colours of the walls were strengthened to vivid hues, which can be criticised for being distracting. There is red in two rooms, green in the one between, and they are vibrantly on view together through the doorways. Those colours brought an immediate protest (a letter to the newspaper even before the building was reopened).

I find my own reactions consistent, for the rich walls do not worry me, as the floors did not, even though, in each case, it is indisputable that some degree of diversion from some of the works goes on. The little bit of effort needed to get into a viewing-place where the conflict is negligible seems to be offset by the pleasure of an environment that is not everywhere neutral and bland. In addition, of course, there is the rationale for coloured walls that this is how 'old masters' used to find themselves, in palaces, public buildings and old galleries.

The extent of the construction work that went on above those ceilings, which look so innocently undisturbed and familiar, calls for description. A lot of the air-conditioning supply is there and the new lights are there. The impressive fact is that, in order to install the new equipment, virtually the whole of the roof of the building was raised. As the photograph shows, it is no simple single roof, but no less than ten lantern roofs which admit the daylight all different in some respect or other. Between them there are numerous walkways and decks. Some of the

above
DECORATIVE ARTS SECTION
The freestanding display cases are new fittings with versatile arrangements of top and bottom lighting. Power outlets at frequent intervals in the floor enable rearrangements of case locations. The parquetry floor and the timber ceiling are new

below
ELDER WING INTERIOR AFTER RENOVATIONS
In this view several of the discreet but important changes are to be seen. This colour scheme is the one used now in most parts of the Gallery, the main variation being parquetry flooring in some areas instead of the carpet. Central in the picture, in a distant corner of the room, is one of the four large grilles for the new air conditioning. Two kinds of inlets for the system are visible in the ceiling — the rectangular grilles which have replaced plaster panels, and the segmental grille which is a new version of a Victorian-era vent which was always located there. The rooms are now free of all light fittings, for they have retired to locations above the ceiling glass in the lantern roofs.

above
HISTORICAL MUSEUM
The installation of air conditioning was, in this annexe, made the occasion for elaborate reconstruction work. The roof's structure was replaced, and Welsh slates reinstated (there was a long period with iron roofing). At the rear on the right the tallness is new, but in the old style; it is a heightened version of an old room, now accommodating air-conditioning equipment. Chimneys were adapted to serve as air vents. Many stones were replaced, underpinning inserted, damp courses added and pointing refreshed

opposite top
ELDER WING INTERIOR BEFORE RENOVATIONS
The vinyl tiles have now vanished in favour of carpet, or in some places parquetry. The suspended light fittings are no more. The ventilating grilles at the end of the lantern roof have now become components of the air-conditioning system.

opposite centre
DECORATIVE ARTS SECTION
A small garden, next to the snack-bar area, is seen from this location

opposite below
SCULPTURE COURT CUM COFFEE GARDEN
This walled garden acts as an alternative public entrance (left) to the Gallery (and the direct route to the staff offices). The snack bar also now has direct access to it (distance) and in any case has an increased seating area within the building

changes were achieved by rebuilding, some by raising in sections, and some of the lanterns were raised with jacks. A good deal of repair and some reroofing was done at the same time, for leaks had been a problem.

The air-conditioning system is not all in the roof. In particular, the supply plant is not there. A ready-made location for it was fortuitously waiting, in the heart of the building. That was in the form of a large, old light-well, whose windows were long ago bricked up and in which a casual roof had been inserted to make it a store-room. It would be interesting to know if any member of the public ever felt the presence of this 'dead space' between two of the east and west galleries. It now accommodates, in three levels, all the main plant for the air-conditioning, having had the equipment, after delivery over the roof, lowered in using large mobile cranes.

This location is ideal, for the four large grilles into the exhibition spaces are now in walls immediately adjacent to the plant. The one price to be paid was the acoustic isolation measures that had to be taken, with the potentially noisy plant in the centre. They seem to have been completely successful measures.

The ceiling outlets for air have been created by adapting old panels, which the lantern roofs possessed, inserting into them metal grilles, which are new but whose design is derived from the old Victorian patterns they replaced. They look so much at home that the idea that they arrived in 1980 does not occur without prompting.

The standard adopted for the air-conditioning is to hold the building at 21°C and relative humidity of 55% but the plant is capable of adjustment over a wide range.

A point of interest, and one that shows a positive value in the Gallery's location among the public buildings of North Terrace, is that the cooling action uses water supplied from chillers recently installed in the State Library, the neighbour-but-one, several hundred metres along the street.

Turning to the matter of lighting it is, like the air-conditioning, almost entirely secret. The old suspended tubes and their hanging rods have gone, and fittings retired to locations above the ceiling. Incandescent (halogen) lights are now used in the form of several kinds of floodlights and some spotlights. They are all accessible from above. Inside the lantern roofs there are maintenance platforms, which travel their length. Most of the lights shine through a ceiling that was chosen to make them less noticeable and to contribute some diffusion of the beams of light. That ceiling consists of non-reflective glass lying upon clear glass.

The designers of the lighting adopted the view that a perfectly constant light level is undesirable, that some variety and some sense of the changes occurring outside are welcome. The standard adopted is that lower sections of the walls should have an average of 150 lux, but a range of 100-200 lux. The ceiling glass diffuses sufficiently to prevent any shafts of daylight reaching the walls, yet its bright patches are clearly to be seen on the ceiling itself; however, it is possible to exclude the daylight altogether with remotely operated curtains on the lantern windows. The daylight is, in any case, filtered by special acrylic panels to exclude all ultra-violet radiation.

The floodlights were evolved to suit the Gallery's height and configuration, with louvres and, in some cases, with 'barn-door' shields so that the light is directed only where it is needed and not into viewers' eyes (for example, where one comes through a door alongside a painting).

A notable design item is the new display case used throughout, especially found in the Decorative Arts section. It is a highly adaptable case, with the ability to have top or bottom lighting for its contents and it uses the same principle as the Gallery's ceiling lights, that a diffusing glass adequately conceals the light itself yet allows sufficient transmission for its purpose. The neat ways in which this case can be opened, adjusted, serviced, or virtually dismantled, then securely locked again, is admirable, and would be worth demonstrating to the public now and again. It is yet another instance of the way in which the designers have successfully put effort into appearing effortless.

One different kind of design item that is worth mentioning is the picture-hanging rail, which has been recessed into the wall so that hanging cords lie flat against the surface. This choice proved more troublesome in the making than was anticipated, because old

walls were not everywhere truly even, and the plaster had in many places to be filled out to the rail.

A special word is needed for the History Annexe. The acquisition of this neighbouring little building and its conversion to this use was reviewed by the writer in *ART and Australia* in 1973.[1]

The main intention that was announced in 1980 was to add air-conditioning. In the event, the notice-board on the site, which referred to 'Air Conditioning and Renovations', was an understatement of grand proportions. The principal renovations chosen were to remedy the salt-damp damage at the base of the stone walls and to return slates to the roof in place of iron. These intentions were achieved only after great labour. The wall damage was solved only by taking out several courses of stone and rebuilding them, incorporating modern damp-proof courses. The roof timbers, as well as the roofing, turned out to need replacing.

Those operations led virtually to a total replastering of the interior. Even more than with the Gallery itself, the innocent viewer may wonder what has been done, but if he kept a watch on the reconstruction he might rather be inclined to ask whether any of the original building remains. Considering that this is one of several very early buildings tucked away in behind the North Terrace institutions, whose preservation is now a firm commitment, it is gratifying to see the effort put into this work.

In summary, then, these renovations provide a classic case of restraint and concealment. Only the most devoted regular viewers could possibly have identified all the changes for themselves and, while the new equipment and plant greatly improved standards, they are themselves less evident than even just the old light fittings.

The Public Buildings Department of South Australia supplied almost all the design and construction work; the project architect was Adrian Evans. The lighting design consultant was Frank Taplin & Partners (of Sydney) and the electrical consultant Pryce Goodale & Duncan Pty Ltd.

ART GALLERY OF SOUTH AUSTRALIA CENTENARY

Painting and sculpture *by Ron Radford*

'The masterpiece should appear as the flower to the painter — perfect in its bud as in its bloom — with no reason to explain its presence — no mission to fulfil — a joy to the artist — a delusion to the philanthropist — a puzzle to the botanist — an accident of sentiment and alliteration to the literary man.'

(James McNeill Whistler.)

A collection is remembered for its masterpieces. The collection of Australian and overseas painting and sculpture at the Art Gallery of South Australia is distinguished not by its size but by its quality and includes a number of masterpieces.

The Gallery began primarily as a painting collection. Although other collections have since been developed, particularly in recent times, nearly two-thirds of the Gallery's permanent display space is devoted to painting and sculpture.

Over two-thirds of the collection has been either donated or purchased from bequest funds, notably the gift of Gladys Penfold Hyland, the Elder Bequest Fund, the Morgan Thomas Bequest Fund, the d'Auvergne Boxall Bequest Fund. Recent inflation of art prices, however, has eroded the purchasing power of the Bequest Funds and, in the last decade and a half, acquisitions have relied more on the annual purchasing grant from the Government of South Australia.

In the Gallery's first sixty years, most acquisitions of painting and sculpture were purchased as contemporary works. It has been only in the last forty years that the Gallery has made a systematic attempt to build the historical, overseas and Australian collections.

After the National Gallery of Victoria, the collection of the Art Gallery of South Australia contains the finest collection of Old Master paintings in Australia. The collection begins in the fourteenth century and, like the collections of overseas painting and sculpture in other State galleries, has a strong British bias, reflecting our origins. Indeed, the British collection in South Australia ranges more widely in its time span than those of other Australian galleries beginning, as it does, in the early sixteenth century, and, in periods like both the early twentieth-century and the most recent British art, the collection has greater depth than other holdings in this country.

Iconographically, the British collection begins rather appropriately with a portrait of Henry VIII based on Holbein and attributed to the Flemish-trained artist, Lucas Horenbout (1490/5-1544). From the mid-sixteenth century to the beginning of the nineteenth century, English art was concerned mainly with portraiture and, until early in the eighteenth century, foreign-born artists predominated. The collection well reflects these trends.

The Gallery has a remarkable group of English portraits. A characteristic late-Jacobean work is the tall, elegant portrait of Lady Aston, which was painted by the Flemish-born Marcus Geeraerts the Younger (1561-1635), who spent most of his career in England. It is a formal and regal work, with much attention lavished on the detail and refinement of the costume. It is appropriate that Allan Ramsay's (1713-84) large portrait of King George III, Patron of the Royal Academy, should dominate the English eighteenth-century collection. This painting in the grand manner is similar to other portraits that the Scottish artist painted of the young King in the 1760s. It combines classical dignity with a French taste for delicate surface decoration.

The collection of English portraits from the second half of the eighteenth century is notable for its group of ladies clad in fashionable white. The earliest is Francis Cotes's (1726-70) portrait of Elizabeth Jones. Cotes's clearly painted and theatrically presented

opposite
MASTER OF THE UTTENHEIM ALTARPIECE
(Tyrolese, c 1470)
ST MARTIN OF TOURS AND ST NICHOLAS OF BARI
Tempera on wood panel 76 × 67 cm
Elder Bequest Fund, 1943

01245 ST. MARTIN OF TOURS AND ST. NICHOLAS OF BARI

top
JOHN GLOVER (Australian, 1767 - 1849)
PATTERDALE LANDSCAPE, (c.1834)
Oil on canvas 76 × 115 cm
Morgan Thomas Bequest Fund, 1951

centre
EUGEN VON GUERARD (Australian, 1811 - 1901)
STONY RISES, CORANGAMITE 1857
Oil on cardboard 71 × 86 cm
Purchased with the assistance of the Utah Foundation through the Art Gallery of South Australia Foundation, 1981

right
HANS HEYSEN (Australian, 1877 - 1968)
BRONZEWINGS AND SAPLINGS 1921
Watercolour 54 × 76 cm
Government Grant, 1937

portrait of a lady in the landscape contrasts with Tilly Kettle's (1735-86) intimate yet confronting *Portrait of a lady with a muff*, a composition borrowed from an early Joshua Reynolds work. Thomas Gainsborough's (1727-88) seated, aristocratic *Portrait of Madame le Brun* shows a different approach to the female in white. The almost monochromatic painting shows a spontaneity that we associate with drawing. In spite of its bold flourish and painterly textures, Gainsborough is concerned to preserve the individuality of the sitter. George Romney (1734-1802), on the other hand, shows little interest in the individuality of the sitter in his *Portrait of Mrs Raikes*. Although these Gainsborough and Romney portraits of ladies in white were painted late in both artists' careers in the 1780s, and both show a breadth of handling and a lack of concern for detail, Romney is more interested in his sitter's outward charm, her gaiety and her confident gesture at the spinet than in her inner character.

In contrast to these late, flamboyant works by Romney and Gainsborough is a smaller, earlier, and much more subtle work, *Dr Armstrong*, by their great contemporary rival, Joshua Reynolds (1723-92). The sitter's sober and quiet dignity is expressed by restrained and carefully modulated greys, making the work the epitome of eighteenth-century English order and good taste.

However, it would seem that the English were almost as fond of their horses and their dogs as they were of themselves, and they commissioned portraits of their favourites, as can be seen in James Ward's (1769-1859) bold *Spaniel*.

The Gallery's nineteenth-century holdings contain a remarkable group of Pre-Raphaelite paintings and Victorian paintings and sculpture. William Holman Hunt (1827-1910), the most consistent Pre-Raphaelite, is represented by one of his characteristic devotional pictures, *The Risen Christ with the two Marys*. In this dramatic portrayal of the Resurrection, Christ unravels his embalming cloths before the prostrate two Marys in the strange and eerie atmosphere of the garden of Joseph of Aramathea. A good example of Dante Gabriel Rossetti's (1828-82) work is *The loving cup* of 1867. This painting, one of four versions of the subject, enshrines one of his

melancholic and sensuous beauties who pervade much Pre-Raphaelite art.

Rossetti's pupil, Edward Burne-Jones (1833-98), is well represented in the collection by *Perseus and Andromeda*, showing Andromeda's release and Perseus's battle with the seething serpent. This large painting displays the artist's typical elongated and hermaphroditic figures which, like Rossetti's, bear the countenance of melancholy.

Most of the extensive collection of Victorian and Edwardian works was purchased as 'popular' contemporary English painting. Still popular is J. W. Waterhouse's (1849-1917) *Circe invidiosa*. The enchantress in blue stares hypnotically as she pours the poison potion into the water turning her rival, Scylla, into a serpent. Waterhouse's *Favourites of the Emperor Honorius* is also still a favourite; it depicts the Emperor feeding his pigeons while the court humbly awaits an audience. More dramatic is the Gallery's version of George Frederick Watts's (1817-1904) potent image of *Love and Death*. The huge and ominous shrouded figure of Death looms over the naked Cupid struggling below. One of the Gallery's sentimental Victorian social-conscience pictures is *The pinch of poverty* by T. B. Kennington (1856-1916). On a wet street corner, a vulnerable, sweet child implores us to buy one of her daffodils thereby helping to keep her mother, her baby brother and her sister from starvation.

The quality and range of the British paintings of the early modernist period is one of the strengths of the collection. It includes three Walter Sickerts (1860-1942), of which *Mornington Crescent*, an almost Impressionist work, is the earliest and the finest. The dishevelled bedroom is pervaded by an evocative light filtering through the back window and caressing the mysterious, naked figure. Less mysterious is the highly lit interior by Harold Gilman (1876-1919), entitled *Interior with a washstand*. This sparkling Post-Impressionist work gains its strength from its carefully arranged 'casual' design and pattern, and from the clean, vibrant colour and rich texture. Much quieter is *The convalescent* by Gwen John (1876-1939), which gains presence through its soft, subtle tones and its simple treatment of the genteel subject. More vigorous works of a slightly later period are by Matthew Smith (1879-1959), and Paul (b.1893) and John Nash (1889-1946). The collection has two Stanley Spencer (1891-1959) paintings, an early landscape and a late figure composition, *Hilda welcomed*, of 1953. This painting, conceived as a memorial to his late wife who died in 1950, portrays the artist and his children tenderly embracing Hilda, newly resurrected. The visitation is movingly enveloped by a cradle of welcoming arms.

CHARLES CONDER (Australian, 1869 - 1909)
HOW WE LOST POOR FLOSSIE (1889)
Oil on cedar panel 25 × 9 cm
Elder Bequest Fund, 1941

One of the Gallery's highlights is a relatively early Francis Bacon (b.1909), *Study for figure No.4*. It is one of his theme of an anguished suit-clad man trapped in his invisible cell. Recent British art, another area of the collection's strength, is shown by the works of William Scott (b.1913), Victor Pasmore (b.1908), Jack Smith (b.1928), John Hoyland (b.1934), Gilbert and George, Hamish Fulton (b.1946) and Mark Boyle (b.1934). Of special note is the primeval *Stone circle* of Cornish slate designed especially for the Gallery's space by Richard Long (b.1945). It brings the British collection to the present, while alluding to a sense of place in our ancient tribal beginnings.

The contemporary British collection is complemented by our collection of recent American art. This includes examples by Kenneth Noland (b.1924), Dennis Oppenheim (b.1938), Jane Kaufman (b.1938), Les Levine (b.1935), Donald Judd (b.1928) and a convincing super-Realist work by Duane Hanson (b.1925). The Art Gallery of South Australia is fortunate in having perhaps the best collection of the very recent overseas art in Australia.

The European collection of painting and sculpture is more spasmodic in its representation than the fairly balanced British collection. There are, however, some good and even outstanding examples of European art ranging in time from the fourteenth century to the present day. The earliest significant European work is the late-fifteenth-century panel painting, *St Martin of Tours and St Nicholas of Bari*, a rare work by the Tyrolese Master of the Uttenheim Altarpiece, depicting two saints and a pathetic figure of a beggar. It once formed part of the wings of a now-dismantled altarpiece.

Of the Gallery's small collection of Italian masters, the most important painting

JOHN BRACK (Australian, b. 1920)
PORTRAIT OF FRED WILLIAMS 1958
Oil on canvas 114 × 92 cm
A M Ragless Bequest Fund, 1963

is *Rest on the flight into Egypt* by Boifazio Veronese (1487-1553). It well expresses the typical Venetian painterly qualities and its figures are harmoniously placed in an atmospheric landscape.

The great age of Dutch painting is represented in the collection by a group of fine seventeenth-century landscapes, two by Salomon van Ruysdael (1600-70), a Jan Dirksz Both (1618-52), battle scene by Philips Wouwerman (1619-68), and a good seascape by Willem van de Velde (1633-1707). *River scene* by Salomon van Ruysdael is the finest of this group and well expresses a dark, brooding realism typical of Dutch landscape painting of the time. The dark trees are silhouetted against a grey, cloudy sky reflected in a canal, which is teeming with the commercial activity that made Holland so wealthy. Dutch portraiture is seen in the two excellent Michiel van Miereveld (1567-1641) paintings and a small, but impressive, work by Nicolaes Maes (1632-93). Typical of Maes's work, its Baroque richness shows the influence of Flemish art, particularly the voluptuous style of Rubens.

From the nineteenth century, the Gallery has a small but interesting holding of French Barbizon School pictures from the mid-nineteenth century, with two typical works by Corot (1796-1875) (one early and one later example), and two very fine C. F. Daubigny (1817-78) landscapes. There is also a Jean François Millet (1814-75) sketch on canvas, but the most impressive work of the group is by Eugène Boudin (1825-98). Painted in 1892, *St Vaast* is one of his late works and shows some of the brushwork characteristic of French Impressionism, which he helped to influence. However, his approach is tonal rather than impressionist, making the atmosphere more sombre.

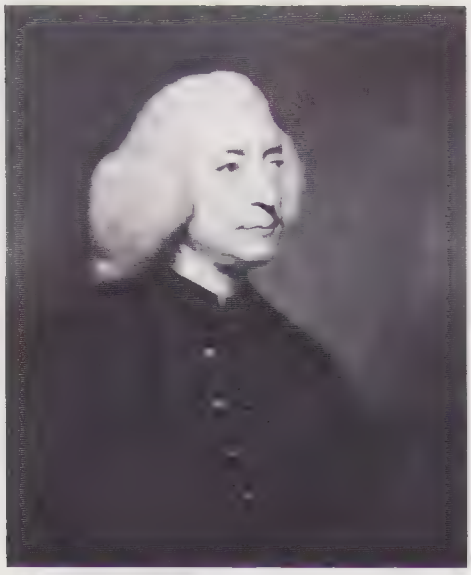
It is not surprising that the collection of Australian art at the Art Gallery of South Australia has greater depth than the overseas collections. There exist larger holdings of Australian art than that of Adelaide, but the collection is esteemed for its extremely high quality and the number of seminal works. Moreover, it has suffered less from the provincial collecting prejudices than have the Melbourne and Sydney State collections (until recently) and the Gallery carefully collected the art of both of those States while acknowledging the contribution of early Tasmania and the South Australian art scene. Before the close of the nineteenth century, the Gallery had purchased contemporary works from, for instance, the Sydney artists George Lambert (1873-1930) and Sydney Long (1878-1955) and the Melbourne artists Tom Roberts (1856-1931), Frederick McCubbin (1855-1917) and Walter Withers (1857-1914). As one would expect, the Gallery also has a broad coverage of South Australian art from its beginnings to the present time.

Chronologically, the Australian collection begins in the first decade of the nineteenth century with William Westall's (1781-1850) *A distant view of Port Bowen*, derived from sketches that the artist made when accompanying Matthew Flinders on his voyage that circumnavigated Australia in 1801-03. The Gallery's best early colonial works are three paintings, dating from the 1830s, by the landscape painter John Glover (1767-1849), who was the most important artist to arrive in Australia before the gold-rushes of the 1850s. Glover's *A view of the artist's house and garden, Mills Plains* is one of the most popular paintings in the Gallery, depicting the artist's own house in a flowering, idyllic setting in Northern Tasmania. Perhaps even more significant in the context of Australian art is Glover's *Patterdale landscape*, which is virtually a painting of a gum-tree and is probably the most convincing and accomplished Australian landscape painted up to that time. John Glover's vision of Aborigines dancing in evening light, *Corroboree*, is one of his most successful and romantic pictures of the original Tasmanians, executed when it was realized, in the early 1830s, that this unique race was facing extinction. However, his English subjects, like the Gallery's version of the *Royal Naval Hospital, Greenwich*, and his Italianate landscapes were more popular with the settlers in the new wilderness than his local views, many of which were sent back and sold in London.

The Gallery's masterpiece of the late colonial period (*c.* 1850-*c.* 80) is the recently acquired *Stony Rises, Corangamite* by Eugen von Guérard (1811-1901). In the German

above
NICOLAES MAES (Dutch, 1632 - 93)
PORTRAIT OF A LADY
Oil on canvas 53 × 42 cm
Gift of Mrs Penfold Hyland, 1967

right
CHARLES CONDER (Australian, (1868 - 1909)
A HOLIDAY AT MENTONE 1888
Oil on canvas 46 × 61 cm
Purchased Government Grant with the assistance of Bond Corporation Holdings Limited through the Art Gallery of South Australia Foundation to mark the Gallery's Centenary 1981



top
JOSHUA REYNOLDS (British, 1723-92) PORTRAIT OF DR ARMSTRONG Oil on canvas 76 × 63 cm
Morgan Thomas Bequest Fund, 1945

above
MARCUS GEERAERTS, THE YOUNGER (Flemish, 1561-1635) LADY ASTON (c.1627) Oil on canvas 231 × 136 cm
Morgan Thomas Bequest Fund, 1948

Romantic tradition, dark Gothic shapes form a dramatic silhouette against a flame-coloured sky. In the centre, a symbolic sunburst radiates behind romantic ruin-like stones. The native trees evoke ancient cypresses, forming, with the giant boulders, a protective wall around the Aboriginal camp, where there is an abundance of food and a well-supplied stream. It is a perfect companion painting to the other paintings of Aborigines in darkened landscapes by John Glover and the local painter of Aborigines, Alexander Schramm (1814-64).

Fortunately, the Art Gallery of South Australia, unlike similar institutions in other States, has never shed the State's colonial art to the State Library. Until about the second half of the 1960s, colonial art was regarded mainly for its historical interest as pre-photographic recordings and it is only now that it is more fully appreciated for its aesthetic merits. The Gallery has always been the repository of the State's visual heritage and hence has an appropriately rich collection of works by William Light (1786-1839), George French Angas (1822-86), S. T. Gill (1818-80), Martha Berkeley (1813-*c.*99), John Michael Skipper (1815-83), Theresa Walker (1807-76), Alexander Schramm and John Crossland (1880-58). It is appropriate that the Gallery is the only institution in Australia that represents the full range of colonial art of this State.

Of particular note in our nineteenth-century Australian collection is a small but exquisite group of paintings of the Heidelberg School, which includes some masterpieces of Australian art. Of these, *The breakaway*, 1891, by Tom Roberts is the most dramatic and has hung permanently in the Gallery for over eighty years. It is a very nationalistic depiction of a heroic attempt by a horseman to head off a stampede of thirst-crazed sheep in a sun-scorched Australian landscape. The romanticism of the outback life contrasts with the contemporary suburban beach scene in Charles Conder's (1868-1909) masterpiece, *A holiday at Mentone*. This most important recent acquisition adds to our group of seminal works of nineteenth-century Australian art. It displays a perfect balance of the Japanese-inspired aestheticism with impressionism. The painting's satisfying compositional device of the upper horizontal bridge is, no doubt, influenced by the art of the Japanese print. Similar aesthetic touches can be seen in the arrangement of the figures and the poignant touches of red on the women's hats, magazine of the reclining man and the decoratively placed parasol. Although the entire painting has a careful arrangement, the lively brushwork gives it spontaneity. Much of the presence of the work, however, comes from its unifying blond tonality. This sunny beachscape, depicting the beginnings of our now national pastime of beach life and sun-worship, is painted in perhaps a brighter key than any previous Australian landscape.

More aesthetic and decorative, but equally important in Australian art, is Conder's *How we lost poor Flossie*, of 1889. This mauve painting, with his elongated proportions, its impressionist handling, and its adventurous composition, is an *avant-garde* work for its time and certainly one of the key works of the period. More down to earth is the collection's other painting of the 9 × 5 period, *Saplings*, 1889, by Tom Roberts. It is an impressionist detail of a forest cut off at the top, and it foreshadows the well known vertical forest paintings of Arnold Shore (1897-1963), Arthur Boyd (b.1920) and, especially, Fred Williams (b.1927). Other very good paintings of the period include Frederick McCubbin's sparkling *Winter sunlight*, Arthur Streeton's (1867-1943) bleached *The road to Templestowe*, David Davies's (1863-1939) bewitching *Moonrise*, Sydney Long's elegantly mannered *The valley* and Walter Withers's masterpiece of lifting haze, *Early morning, Heidelberg*.

Australian Edwardian painting is a particular strength of the collection. It has a number of fine works by Rupert Bunny (1864-1947), E. Phillips Fox (1864-1915), Hugh Ramsay (1877-1906), George Lambert (1873-1930), Elioth Gruner (1882-1939), Bernard Hall (1859-1935), J. J. Hilder (1881-1916), W. Blamire Young (1862-1935) and others. Rupert Bunny's tender *An idyll*, E. Phillips Fox's engaging *Al fresco*, W. Blamire Young's bold *The musician*, Hugh Ramsay's sombre *The artist's studio*, and Hans Heysen's (1877-1968) *Mystic morn* are all, in their way, among the artists' most interest-

...ne
E...GENE LOUIS BOUDIN (French, 1825 - 98)
S... 1892
O... canvas 53 × 78 cm
A... Bequest Fund, 1949

...e
FRANCIS BACON (British, b. 1909)
STUDY FOR FIGURE NO. 4 1956
O... canvas 152 × 116 cm
G... Contemporary Art Society, London 1959

...ative
RICHARD LONG (British, b. 1945)
STONE CIRCLE (1979)
Stone, 5.82cm diameter
Government Grant 1979

ing pictures of this period. The Gallery also has an extremely comprehensive collection of South Australia's best-known artist, Hans Heysen.

The early modernist period of Australian art, between the wars, was pioneered mainly by women and South Australian women played a vital role, especially Margaret Preston (1875-1963), Dorrit Black (1891-1951), Bessie Davidson (1879-1966) and Gladys Reynell (1881-1956), all of whom are represented in considerable depth. Other adventurous women painters of the period, Grace Cossington Smith (b.1892), Clarice Beckett (1887-1935) and Kate O'Connor (1886-1968) are also included.

The Gallery has a good collection of works by the most advanced male artists of the time: Roy de Maistre (1894-1968), Roland Wakelin (1887-1971) and the South Australian, Horace Trenerry (1901-58), a very underrated painter not represented in other major State collections. The Gallery has four outstanding paintings by the Sydney artist Lloyd Rees (b.1895), who emerged in this time.

The tradition of Sydney Abstract painting from the second half of the twentieth century is represented by a number of key works. Godfrey Miller's (1893-1964) complex Cubist work *Figure in red* is generally regarded as one of his most highly developed pictures. Ralph Balson's (1890-1964) *Non-objective abstract* is one of his best later paintings. Its afocal composition of black and dark, sonorous hues produces a gentle, brooding quality. Much lighter in hue and mood is John Olsen's (b.1928) warmly coloured *Pied beauty*, of 1969, a painting of organic growth. Ian Fairweather's (1890-1974) *Painting*, of *c.*1960, stylistically steers a calligraphic Abstract course between the formal overall patterns of Balson and the informal spontaneity of Olsen. Good works by John Passmore (b.1904) and the Robert Klippel (b.1920) sculpture complement this area, while two fine Tony Tuckson (1921-73) paintings and *Hill grove* by John Firth-Smith (b.1943), take Sydney painterly abstraction to the present.

High points in the representative collection of Melbourne figurative art from the 1940s to the early 1960s include John Brack's (b.1920) *Portrait of Fred Williams*, of 1958, and Fred Williams's *You Yang pond*, of 1963.

The early Brack portrait of his artist friend is both tightly drawn and penetrating while the placement of the sitter's form makes a very successful composition. *You Yang pond*, by Williams, is one of the artist's important early works when he begins to make his now well-known images of the Australian landscape: at once an aerial view of scrubland and a richly pigmented Abstract composition. This area is also strengthened by a very large holding of Sidney Nolan's (b.1917) work. Adelaide artists of this time are represented by Ivor Francis (b.1906), Douglas Roberts (1919-76), James Cant (b.1911) and Jeffrey Smart (b.1921).

The Gallery has an exceptionally good, indeed one of the most representative, collections of recent Australian painting and sculpture. Contemporary art is often unpopular, but the Gallery has pursued a policy to purchase and display art of the present, not only because it will be the art history of the future but because it is important to encourage the community to become aware of the concerns of our creative artists in our own time.

top
ARTHUR BOYD (Australian, b.1920)
THE SISTERS (1955)
Glazed terracotta 95 cm high
Morgan Thomas Bequest Fund, 1955

above
DONALD JUDD (American, b.1928)
UNTITLED SCULPTURE (1974 - 75)
Reinforced concrete 762 cm side, 46 cm thick walls, 92 cm high at high slope of ground, 130 cm at lowest
Government Grant, 1974

[1] *ART and Australia*, Vol.15, No.2, p.174 ff.
[2] *ART and Australia*, Vol.1, No.4, p.260 ff.
[3] *ART and Australia*, Vol.3, No.2, p.100 ff.
[4] *ART and Australia*, Vol.18, No.2, p.158 ff.
[5] *ART and Australia*, Vol.1, No.1, p.41
[6] *ART and Australia*, Vol.7, No.1, p.66 ff.
[7] *ART and Australia*, Vol.3, No.2, p.114 ff.
[8] *ART and Australia*, Vol.2, No.3, p.178 ff.
[9] *ART and Australia*, Vol.6, No.1, p.68 ff.
[10] *ART and Australia*, Vol.9, No.4, p.328 ff.
[11] *ART and Australia*, Vol.4, No.3, p.232 ff.
[12] *ART and Australia*, Vol.6, No.4, p.290
[13] *ART and Australia*, Vol.1, No.2, p.90
[14] *ART and Australia*, Vol.4, No.4, p.301
[15] *ART and Australia*, Vol.3, No.4, p.266
[16] *ART and Australia*, Vol.2, No.1, p.38
[17] *ART and Australia*, Vol.4, No.4, p.278
[18] *ART and Australia*, Vol.8, No.3, p.289 ff.
[19] *ART and Australia*, Vol.18, No.2, p.182 ff.
[20] *ART and Australia*, Vol.2, No.2, p.101 ff.
[21] *ART and Australia*, Vol.2, No.4, p.249 ff.
[22] *ART and Australia*, Vol.14, No.2, p.140 ff.
[23] *ART and Australia*, Vol.1, No.1, p.31 ff.
[24] *ART and Australia*, Vol.2, No.1, p.18 ft.
[25] *ART and Australia*, Vol.12, No.2, p.156 ff.
[26] *ART and Australia*, Vol.12, No.1, p.72 ff.
[27] *ART and Australia*, Vol.2, No.4, p.276 ff.
[28] *ART and Australia*, Vol.3, No.2, p.95 ff.
[29] *ART and Australia*, Vol.7, No.1, p.32 ff.

ART GALLERY OF SOUTH AUSTRALIA CENTENARY

Directions of a Collection:

English, European and Australian Decorative Arts

by Judith Thompson

THOMAS TOMPION (English, 1638 - 1713)
BRACKET CLOCK (c.1678)
Case of walnut veneered oak 30 × 20 cm
Bequest of Sir Samuel Way, 1916

English decorative art is well served in the Gallery despite the fact that for almost ninety years the Decorative Arts collections were without a full-time curator. It was not until 1969 that the first Keeper of Applied Arts, as the position was then known, was appointed.

Throughout the history of these collections from 1881 to 1969, an important role has been played by advisers, buyers, benefactors and donors in the selection of items and the shaping of the collection. As the majority of directors have been practising painters, men not noted for an interest in the decorative arts, the question arises as to who has been responsible for the building of these collections. Works tended to be purchased in groups and at significant intervals in time; significant because of varying tastes and levels of interest of the incumbent director or board, the two factions which seem to have been instrumental in the decisions to purchase and the enticing of gifts.

In 1904, a member of the Board, the Hon. George Brookman wrote, during a trip to England, suggesting that a ceramic collection should be acquired for the Gallery. H. P. Gill, who was Honorary Curator from 1892 to 1909 and also Master of the School of Design, was in complete agreement. Funds from the Morgan Thomas Bequest of 1903 were utilized to purchase a ceramic collection modelled after the then-famous Schreiber Collection of English ceramics, which was presented to the Victoria and Albert Museum in 1885. By 1906, a collection had been formed with the assistance of S. Kepple, a well-known ceramic expert of the time. The collection, which he carefully built, covered several centuries of English ceramics of which the highlights now seem to be the groups of late-nineteenth- and early-twentieth-century pieces purchased from or donated by the large factories of Doulton, Wedgwood, Minton, Sevres and Webb et cetera, with the groups acquired from each factory providing a survey of its production over a number of years. Works by such distinguished artists and craftsmen as Louis Bilton, Hannah Barlow and George Tinworth of Doulton's, Marc Louis Solon of Minton's and Lionel Pearce. Fridolin Kretschman and George Woodall of Webb's are typical of the quality of the contemporary work which the Gallery was so fortunate to acquire.

The Board under the chairmanship of Sir Edward Morgan (from 1944 to 1955 and 1963 to 1970) was especially influential in the acquisition of works of decorative art. Sir

MIRROR FRAME (English, 17th century)
Beadwork on gilded pine base 60 × 49 cm
Gift of Mr J C Earl, 1967

Edward was personally acquainted with noted English scholars, curators and collectors whom he asked to assist the Gallery at various times. Not only were more purchases made covering a wider area during Sir Edward Morgan's era of chairmanship, but gifts also grew in number and significance, prominent among them being the munificent gift from Mrs Gladys Penfold Hyland in 1964, the most important gift of works of art in the Gallery's history. Examples of Bow, Chelsea and Worcester, Meissen and Hochst porcelain included in this gift greatly elevated the ceramic collection purchased sixty years earlier.

Sir Edward's personal taste favoured eighteenth-century English ceramics and furniture and Chinese porcelain, however, he did recognize the need for a fine and catholic decorative arts collection for the Gallery and did not overlook modern movements. On the advice of W. B. Honey, Keeper of Ceramics at the Victoria and Albert Museum, a group of contemporary English and Swedish glass was purchased with funds from the Morgan Thomas Bequest. The English factory of Whitefriars and the Swedish factories of Orrefors, Kosta and Strombergshyttan employed noted artists and craftsmen, such as Simon Gate and Sven Palmquist; it was from these factories, as well as from the English artist-craftsmen W. Stanier and G. Luxton, that Honey selected works for South Australia. The English ceramics were again updated in 1957 with a gift of works by Bernard Leach, Hans Coper and Lucy Rie. Without examples of work by these three artist-craftsmen, who made a major contribution to English ceramics, no modern ceramic collection could be considered complete. Since that time, the emphasis on ceramics in the collection has moved from English to Australian with the rise in popularity of this area and no further acquisitions have been made of contemporary English work.

Another member of the staff of the Victoria and Albert Museum, R. J. Charleston, a later Keeper of Ceramics, further assisted the broadening of the scope of the ceramics collection. He selected for purchase a small group of majolica of the sixteenth and seventeenth centuries, which included pieces from Castel-Durante, Trapani, Deruta,

and Domenigo da Venezia.

In contrast to the broad scope of the ceramics collection, which had increased through both gifts and purchases, is the metalwork collection, consisting almost entirely of English silver, which is primarily the result of generous gifts. The Penfold Hyland gift was foremost in this area also, with some of the finest pieces in the Gallery having once formed part of this rich private collection. Prominent in this group is the Elizabethan silver-gilt *Standing Salt* of 1583, made when Renaissance styles had begun to affect the forms of decoration of English silver. As European tradition did not place as much emphasis on the Salt, English silversmiths devised their own forms which show a Renaissance influence. This particular Salt is one of only seven of the rare, square-pedestal type known to exist. The Penfold Hyland gift contained many other noteworthy items of silver, including a Monteith bowl of 1688, a number of fine Charles II pieces and a tea-kettle-on-stand by Paul de Lamerie, the important early-eighteenth-century silversmith, who worked in the French fashion.

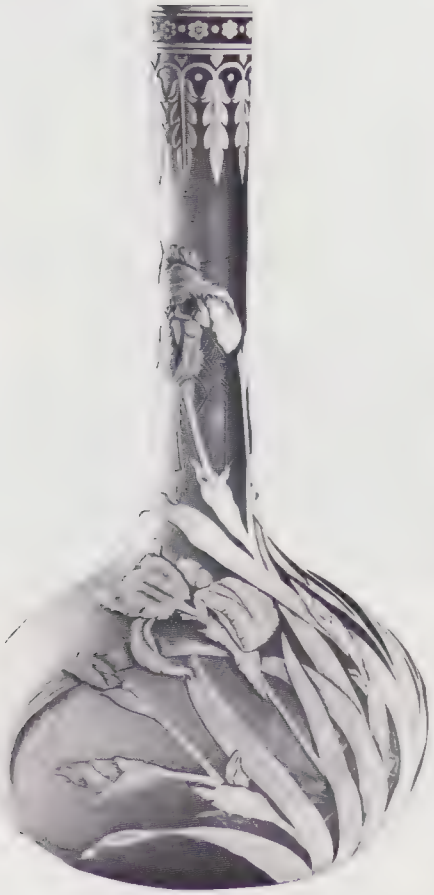
Recently, a gift of almost one hundred pieces of English silver of the eighteenth and nineteenth centuries has been one of the many benefits to the decorative arts collections from the Tax Incentives for the Arts Scheme. The mid-Georgian silver in this gift

below left
GEORGE REYNOLDS (Australian, 1854 - 1939)
CORNER CABINET (1901 - 5)
Walnut, hand tooled hinges 102 × 73 × 37 cm
Gift of Miss B Reynolds, 1979

left
CHEST OF DRAWERS ON STAND (English 17th - 18th century)
Japanned and gilded in *chinoiserie* taste
Morgan Thomas Bequest Fund, 1947

was enhanced by the purchase from the original collection of a pair of silver-gilt dishes by Paul de Lamerie.

Although the major part of the silver collection has been acquired through gifts, H. P. Gill during the era of his honorary curatorship, selected for purchase a group of contemporary English silver. This was acquired in 1907 with funds from the Morgan Thomas Bequest, bringing silver in line with the modern English ceramics purchased a few years earlier. Simple, well-crafted items such as a silver casket with enamelled and repoussée Art Nouveau panels by Alexander Fisher and a casket of silver and shagreen with carved ivory relief panels by Richard Garbe, a silver altar cross set with amethysts by Arthur Gaskin and a copper repoussée candlestick designed by C. R. Ashbee were part of this group. *Youth*, a bronze bas-relief screen on an Art Nouveau stand by William Reynolds-Stephens, was another of the purchases made in 1907 by Honorary Curator Gill. The only Art Nouveau in the decorative arts collection is represented in this group. The movement, generally, seemed to bypass Adelaide, al-



GEORGE WOODALL (English, 1850 - 1925) for Thomas Webb and Sons
CAMEO GLASS VASE (late 19th century)
Design of water iris 41 cm high
Morgan Thomas Bequest Fund, 1904

though teachers at the School of Design at the time seemed to advocate the adoption or, perhaps more correctly, the adaptation of this style with the influences of the Arts and Crafts Movement for their students' work.

Funds from the Morgan Thomas Bequest also aided the acquisition of works during the chairmanship of Sir Edward Morgan. The basis of the English furniture collection was purchased in 1947 with funds from this bequest and selected by Ralph Edwards, the Keeper of Woodwork at the Victoria and Albert Museum. Edwards chose twenty-four pieces, dating from oak furniture of 1550, which showed the Elizabethan love of decorated surfaces, to elegant mahogany furniture of the late-eighteenth century.

To show the important influence of *chinoiserie* in the early eighteenth century, Edwards selected a japanned chest of drawers on stand of *c.* 1700. Subsequent to this purchase, gifts of furniture further enhanced the collection, particularly with pieces of the eighteenth century, an era favoured by collectors of the time. Again, prominent are the additions from the Penfold Hyland gift.

The Gallery has a small collection of clocks and watches, of which the prized piece is a bracket clock by Thomas Tompion, considered to be the greatest of English clockmakers. This was bequeathed in 1916 by Sir Samuel Way, a generous benefactor of the Gallery. The clock, of *c.* 1678, is in a case of oak veneered with walnut and one of only three Tompion bracket-clocks known to exist with a case of wood other than ebony.

In the area of costume and textiles the South-East Asian and Australian material forms the major portion; however, a number of the English items are noteworthy. The large tapestry, *The Adoration of the Magi* by Sir Edward Burne-Jones, woven in *c.* 1890 by Morris and Co. at Merton Abbey, exemplifies the heights reached in the textile arts in the late-nineteenth century in England. Again, in 1917, the Morgan Thomas Bequest funded the purchase of this item which had previously been in a private collection in Adelaide. Local collectors may have ignored Art Nouveau but some fine examples of Aesthetic Movement and Pre-Raphaelite art took pride of place in Adelaide homes and churches.

John Baily, Director from 1967 to 1975, was one of the directors who have held an interest in the decorative arts, particularly in Asian and contemporary Australian ceramics. While in London, in 1971, he purchased a needlework panel of the late Elizabethan period, a time when English ladies of the new, wealthy middle classes produced a plentitude of secular needlework. Many of the makers were young women and girls who were introduced to needlework at an early age and, by their teens, had attained a high degree of proficiency, particularly with the popular technique of counted-stitch work, a method by which intricate designs were more easily adapted by amateur needlewomen. The panel purchased in 1971 is one of a small group of earlier English needlework panels in the collection. This panel is typical of woollen counted-stitch work, although the faces, details and highlights are finely worked in silk. A later and perhaps more important work is a Charles II beadwork mirror frame, a gift to the Gallery, in 1967, during Sir Edward Morgan's second period of chairmanship. The elaborate beadwork on canvas, with painted, padded and embroidered silk for the faces of the figures, is mounted onto a gilded pinewood base.

The history of English decorative art in most media was remarkably well served during the years from 1881 to 1969 but with a growing awareness of Australia and its place in the world, rather than the Commonwealth, the directions of the collection seemed to move towards East and South East Asia and Australia, which coincided with the appointment of the first Curator, Dick Richards.

Australian Decorative Arts

The Australian decorative arts did not fare nearly so well during the long 'curator-less' era, although this must be due also to the national embarrassment for anything made in Australia, a trend that has begun to subside only recently. Gladys Reynell and Margaret Preston were respected local artists whose paintings were acquired by the Gallery earlier in their careers. It was not until the last two decades, however, that their pottery was sought for the collection. Even in 1968, a gift of Gladys Reynell ceramics was not included in the decorative arts col-

above
CHELSEA-DERBY (English, 18th century)
BOY AND GIRL IN ARBOUR (c.1780)
Porcelain 30 cm high
Gift of Mrs Gladys Penfold Hyland, 1964

right
UNKOWN MAKER, (possibly South Australian, 19th century)
BRACELET mid-19th century
Gold 6 cm
Gift of Miss Peacock, 1945

BALL-GOWN English c.1885
Silk, worn by Mrs E Bowman, Martindale Hall, South Australia
Gift of Mrs J.E. Evans. 1973

WEDGWOOD (English, 19th century)
COVERED VASE painted by T. Allen, late 19th century
Porcelain 136 cm
Morgan Thomas Bequest Fund. 1904

lection. Her seemingly unrefined pots were placed in the South Australian Historical collection and their importance seemed to rest on their historical significance as works by South Australia's first artist-potter.

The same fate befell what are now the most prized pieces of South Australian decorative art, the work of the nineteenth-century silversmiths. As early as 1884, a magnificent presentation casket by Henry Steiner was given to the Gallery. Then, and subsequently, any gifts of South Australian presentation silver were placed in the historical collections, their significance resting on the historical importance of those to whom they were originally presented or as curiosities produced in the early days of the Colony or State, and for their peculiar craftsmanship.

The agreeable exception, which was included in the applied arts collection, is an important gold bracelet that was given to the Gallery in 1945. The heavy bracelet supports a large, oval medallion depicting a landscape and kangaroos in high relief. Although unsigned, it is likely to be the work of a South Australian craftsman.

Under the direction of the present Curator, the collection of important South Australian silver has grown to include the work of contemporary Australian silversmiths. A recent gift of early Australian silver has broadened the previous collection of predominantly presentation pieces, all by South Australian silversmiths, with nearly forty pieces of nineteenth- and-early-twentieth century Australian silver, carefully collected over some twenty years by the donors, Mr and Mrs G. Howard Michell. Although the greater part of the collection bears the South Australian names of Wendt, Steiner, Brunkhorst et cetera, examples of important early-nineteenth-century Sydney and Melbourne silversmiths' work are also included.

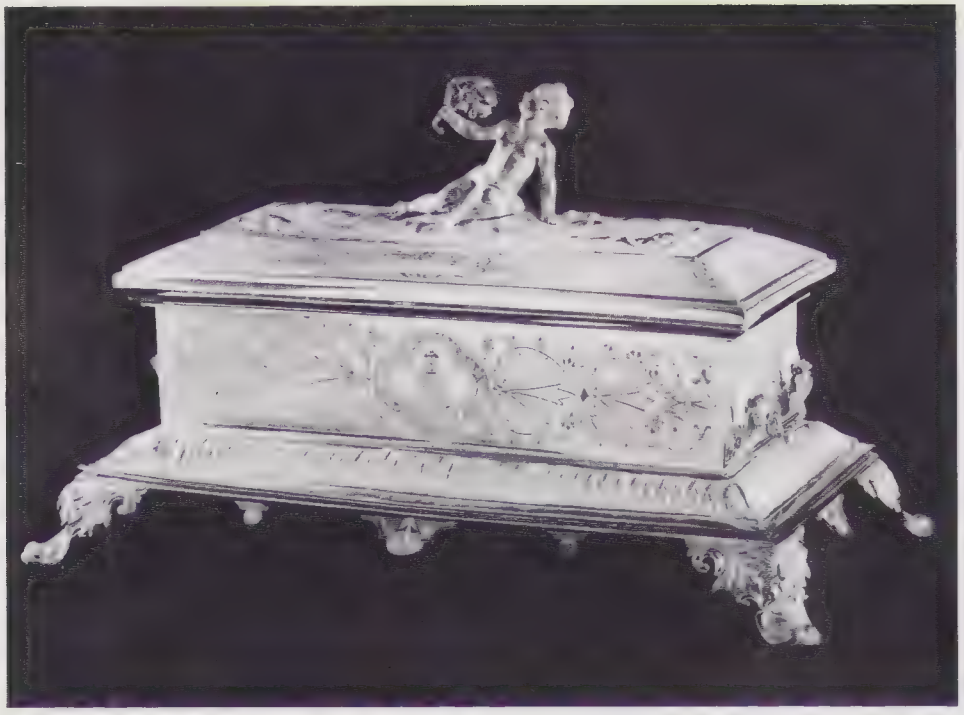
Apart from a few isolated acquisitions, Australian ceramics were not actively collected until the last two decades. In 1968, a feature of the Adelaide Festival of Arts was the exhibition '15 Australian Potters'. The then Director, John Baily, selected recent works by artists included in this exhibition and this group formed the basis of the contemporary Australian ceramic collection, which, with the encouragement of the present Director, David Thomas, has been added to and now also includes recent Australian glass. As mentioned earlier, the work of the potters, ceramists and china painters of the early twentieth century in Australia was not sought until quite recently. In recent years the artists and craftsmen who worked in Adelaide and elsewhere in Australia from after World War I to the 1930s have been assuming their rightful place in the collection. Gladys Reynell's pots no longer have to be hidden in the historical collection to allow their acquisition and, indeed, the Gallery now owns almost thirty pieces of her work.

Furniture also forms a component of the Australian collections. The Gallery is presently forming a collection of predominantly South Australian furniture of the nineteenth century in which pieces made by both cabinetmakers and artist-craftsmen are included. South Australian furniture of the nineteenth century, like the contemporary silver, seems to have been made largely by immigrant German craftsmen and the distinctive German-influenced pieces receive special emphasis.

Another area of the decorative arts that places emphasis on South Australian taste and styles is the costume collection. The first acquisition was a gift, in 1937, of early South Australian costume. This and other gifts of

above
EDWARD BURNE-JONES (English, 1833 - 98)
THE ADORATION OF THE MAGI (c.1890)
Woollen tapestry, silk details woven by Morris and Co at Merton Abbey 254 × 381 cm
Morgan Thomas Bequest Fund, 1917

left
ELIZABETHAN STANDING SALT (London) 1583
Silver gilt 28 cm high
Gift of Mrs Gladys Penfold Hyland, 1964



top
HENRY STEINER (Australian, 1835 - 1914)
PRESENTATION CASKET (*c* 1880)
Silver 33 × 52 cm
Gift of Mrs Wyatt, 1884

above
EVAN JONES (Australian, 1846 - 17)
COMPORT (1890)
Silver and pearl shell 17 cm high
Gift of Mr and Mrs G.H. Michell through the Art Gallery of South Australia Foundation, 1981

costume received until the early 1970s were placed in the historical collections. All costume acquired to this date was of local origin and, when it was decided to build on this area, items acquired were limited to those made, worn or having links with South Australia. With the encouragement of the current Director, David Thomas, the costume collection also has grown and now spans the years from the 1850s to the 1970s; it is probably the only public collection in Australia actively to acquire solely local fashion from colonization to the present. Growth in this area is also largely the result of gifts, which have helped to provide a view of a selection of local families' tastes and life-styles. Although favourite ball-gowns and, of course, wedding-dresses are kept and carefully stored by owners and their descendants, the collection has been been augmented by gifts from people who have saved almost everything worn during a long-past era: evening-gowns, day-dresses, men's suits, shirts and ties and, more importantly, because they seem to be most dispensable, underwear, nightwear, children's clothes, acccessories and memorabilia. One important donation was that of clothes worn between 1880 and 1890 by Mrs Edmund Bowman of Martindale Hall, Mintaro. Elegant gowns worn by her were made in Melbourne, London and locally. It is fortunate that the accessories — shoes, hats and handbags worn with some of the gowns were saved, well stored and still in excellent condition when they were presented to the Gallery almost one hundred years later.

The refurbishing of the Gallery in 1979 visually supports the recent important change of policy, initiated by the Director, David Thomas, which has been to integrate more fully the decorative arts with the collection as a whole. Silver, ceramics and furniture are displayed with the painting collection wherever appropriate and for the first time suitable cases have been provided to show sections of the costume collection. Now that the collections are more fully integrated in displays, the guidelines for collecting in the decorative arts are tending to parallel those of the painting collection, in which priorities are directed towards the best South Australian and Australian works available.

A Cinderella Collection:

Prints and Drawings (and Photographs) in South Australia

by Alison Carroll

HENRI VAN RAALTE
(British-Australian, 1881 - 1929)
THE MONARCH ON THE KALGAN RIVER W A. 1918
Drypoint 48 × 29 cm (image)
David Murray Bequest Fund, 1939

The Art Gallery of South Australia has a very fine Old Master print collection: it is a major treasure of the Gallery, one of its largest sections and one of its oldest; also, in breadth and depth and quality, it is one of its best.

Yet it is one of the least known, a Cinderella in a prison of her own making. Because prints and drawings and photographs are sensitive to light, they cannot be shown for long periods of time and, when not on show, are kept in the Gallery in boxes in the Print Room, to be seen only by appointment. Once her public knows of her existence, and of her beauty, this Cinderella, too comes into her own

Once discovered, she can easily be inveigled to show her many aspects and her variety: over twenty thousand images on paper from the late-fifteenth century until today, from Europe, Asia, America, Australia, from Tiepolo Rococo etchings to Japanese drawings, from Warhol silkscreen Soupcans to early Australian pictorial photography, from bookplates by Aubrey Beardsley to Goya's *Disasters of war*.

The variety of the collection and, within this, the number of works by the most esteemed artists, makes the Print and Drawing holdings outstanding in Adelaide. In Australian terms the collection ranks extremely highly, especially for its Old Master prints. These are, indeed, the backbone of the collection.

The Gallery had collected graphic art from the earliest years of its foundation[1] but it was only in 1908 that the bequest of David Murray brought several thousand Old Master prints to the collection. It also brought several thousand pounds to form a bequest fund, which still finances many purchases. The collection was officially of 'prints' until a few years ago when 'drawings' was added to the title of the department. Photography is still not officially in the title . . .

David Murray gave the Gallery a large collection of German, Netherlandish, Dutch, French and Italian prints. The size and variety of the areas covered are the major features of the bequest. However, there are important single items among its offerings. A major part is the Dürer prints: the complete sets of the *Small Passion* (thirty eight works), the *Great Passion*, the *Life of the Virgin* and the *Apocalypse of St John*, as well as individual images. This was an important holding in 1908 and remains so today.

One of the benefits of such a large and varied bequest is that it includes works that probably would not consciously be acquired for a State collection, but which sometimes can add an extra, special dimension to it. For example, the bequest includes numerous 'support' pieces to this Dürer group: contemporary copies after Dürer by unknown German artists, as well as works after Dürer by contemporary Italian artists of

EDVARD MUNCH (Norwegian, 1863 - 1944)
SELF PORTRAIT 1895
Lithograph 45 × 33 cm (image)
Government Grant, 1978

the calibre of Marc Antonio Raimondi. To extend this example, there are, further, three versions of Mantegna's engraving of the *Entombment*, which includes the figure of St John that Dürer later used in one of his engravings of the *Crucifixion*, a print later acquired by the Gallery from funds from the Murray Bequest.

Besides Dürer, other great artists of the Northern School whose work entered the collection from David Murray include Cranach, Baldung Grien, the van der Veldes and Goltzius, as well as Rubens and Rembrandt. Rubens's only engraving, *St Catherine of Alexandria*, and three etchings by Rembrandt, *Saskia with pearls*, *The return of the prodigal son*, and *Young woman reading*, were amongst them.

The high standard of the French collection was set by the bequest of Sir Samuel Way in 1916, with pieces of the quality of Corot's etchings *Souvenir of Italy* and *Environs of Rome*. Again, in the French collection the Murray Bequest provides a historical context for later collecting. The Gallery has good holdings of the early great age of French printmaking during the seventeenth century with Callot's *Disasters of war*, fine portraits by Nanteuil and Mellan, engravings by Bosse and etchings by Claude Lorrain and his school; it also has a fine collection of nineteenth-century work, but it is the Murray Bequest that provides the less well known eighteenth century: the Rococo illustrative engravings of scenes of the boudoir by Delaunay and others, and the pseudo-scientific visualizations of the preoccupations of the Enlightenment, like the studies of physiognomy by Charles le Brun.

To this writer, the great potential of this resource was most marked in the Italian collection. Following the dissemination of one stylistic characteristic through fifteenth-and-sixteenth century Italian printmakers led to an article, entitled 'Mantegna and the Mantegnesque in the Art Gallery of South Australia', published in the Gallery *Bulletin* in 1977. Such a study was possible only in such a varied collection: there are no books written that can offer equal resource material.[2]

One area of Old Master prints, which David Murray did not collect with the same all embracing sweep, is the English school. This, however, was amply rectified by later buyers and benefactors of the Gallery. They, in turn, reflected the taste of the time and the Gallery's collection of nineteenth-century English prints is one of its strongest areas. It includes work from the beginning of the century, like Blake's *Book of Job*, Turner's *Liber studiorum* (with numerous states), David Lucas's work after Constable, and others by George Cuitt, Thomas Bewick, Edward Calvert and Samuel Palmer, to Whistler, Menpes, Holman Hunt, Landseer and Millais at the end of the century, and then on into the early years of the twentieth century, with many works by Thomas Shotter Boys, Frank Short, Muirhead Bone and Frank Brangwyn. The purchasing of English art in the early years of collecting very often closely reflected the dicta of the London journals, *Fine Prints of the Year*, the *Print Collector's Quarterly* and *Studio* publications.

The fashions of the day are always interesting in the history of art and taste and our forefathers, who paid many guineas for works in 1920, specifically the work of the painter-etchers, seem now to have been rather misguided, but, one supposes, our descendants may think the same about our activities.

It is vaguely frustrating to see the prices paid for etchings by Lionel Lindsay and Sydney Ure Smith, local painter-etchers in, say, 1925, of around £8 each when, at the same time, the Gallery paid £2.10.0. for work by Edouard Manet and Francisco Goya. That would be less frustrating if it were not for the fact that dozens of Lindsays were bought at these prices and only one Manet. Indeed, following prices over one hundred years is one of the fascinating aspects of watching a collection's growth. One print, *The monarch*, was offered for sale by local artist, Henri van Raalte, in the 1920s for £52, which seems extraordinarily expensive; it was, however, at the height of 'etching fever' in Australia. On the other hand, at the lowest time in the assessment of Pre-Raphaelite art, in the mid-1950s, the Gallery purchased fourteen fine drawings by Edward Burne-Jones for £12.10.0 the set.

One of the other interesting aspects of the English collection and its growth until today is how its purchase has been so

above
PAUL GAUGUIN (French, 1848 - 1903)
HUMAN MISERIES (1889
Zincograph 29 × 23 cm (image)
Goverment Grant 1980

right
NATALIA GONTCHAROVA (Russian, 1881 - 1962)
CUBIST FIGURE 1912
Pencil and coloured chalks 36 × 25 cm
Government Grant 1980

top
ALBRECHT DURER (German, 1471 - 1528)
THE CANNON 1518
Ecthing 22 × 33 cm (image)
Morgan Thomas Bequest Fund, 1967

above
JACOPO ROBUSTI, CALLED IL TINTORETTO
(Italian, 1518 - 94)
GIULIANO DE' MEDICI (c. 1540s)
Black-and-white chalk 36 × 38 cm
Government Grant, 1980

interrelated with the history of printmaking in Australia. The painter-etchers were purchased avidly in the 1920s: Seymour Haden, Blampied, Anderson and the rest of those who were the 'great' exponents of the etching needle to artists in Australia. The large collection of Turner's most academic *Liber studiorum* came via Lionel Lindsay and relates, very obviously, to his interest. Claude Flight, Robert Bevan, Eric Gill and Stephen Gooden and other more modern English artists, who often taught Australians, also entered the collection. Even in the 1960s the Director at the time, John Baily, was responsible for a quite large collection of then contemporary English graphic works being purchased — reflecting his own interests. All this is perfectly legitimate, of course. Indeed, it now provides an irreplaceable context for what was happening in this country.

Another feature is the size and quality of the English caricatures in the collection. Hogarth, if he can be included in this, certainly Rowlandson, Ansell, Cruikshank, Gillray, are all richly represented — as they should be in a country that has taken this heritage of cartooning to its national bosom.

The decades of the 1940s to the 1960s, when the collection was in the care of R. G. Appleyard, show a steady acquisition of fine single pieces and also of some major sets. Of the latter are the fine first-edition Goyas: the complete *Disasters of war*, and the only *Proverbios* in the country, to which, recently, have been added a first-edition *Caprichos*. The earlier purchases must have seemed expensive in their day but time has proved what good 'investments' they were.
Other major series are the important and powerful set of the *Miserere et guerre* by George Rouault, which was paid for by group of subscribers in 1958 and the *Carceri* by Giovanni Battista Piranesi, purchased in 1961 with funds from the Morgan Thomas Bequest Fund.

One area with fine, although not numerous, single works is the 1880-1930 European graphic section. In the past, works by Renoir, Cézanne, Pissarro, Redon, Rodin, Bonnard, Vuillard, Nolde, Schmidt-Rottluff, Heckel, Ernst, Dix, Beckmann, Kollwitz, Barlach, Lehmbruck and others have been acquired. Among this group is Toulouse-

Lautrec's *Englishman at the Moulin Rouge*, one of the first large-scale colour lithographs and, probably, the most valuable item in the collection. The Gallery has been adding to this group in recent years and will continue to do so: a strange, strong Gauguin zincograph on yellow paper has been purchased, as has a large, languid lithograph of a standing dancer by Matisse, a fluid Maillol work, as well as the tight, foreboding *Witch with a comb* by Paul Klee, a marvellous, powerful *Self portrait* by Edvard Munch, and Max Klinger's series of twelve *Intermezzi*, acquired recently through the artist's granddaughter, Mrs Ursula Baumgartl of Sydney.

In seeming contrast to the great variety of image and quality of the Murray Bequest and the seeming randomness of some later collecting, the Australian print collection has the air of being put together with great care and attention to combining the aesthetic, historical and geographical values of each work.

In the case of the latter, the Gallery has, as one should expect, a strong collection of South Australian prints, from the early F. R. Nixon, through the painter-etchers (van Raalte, Heysen, Goodchild and others), to Margaret Preston and Dorrit Black, to the rejuvenation of printmaking in Adelaide in the early 1960s with the work of Udo Sellbach, Karen Schepers, Brian Seidel and Franz Kempf, to the work of today. Prints by Australians from other States have also been carefully collected in the past and, recently, the contemporary Australian collection has been greatly filled out.

One other recent acquisition programme has been to improve the contemporary American graphic collection, with works by Warhol, Rauschenberg, Dine, Estes, Johns, Lichtenstein, Albers, Stella, and others.

The drawing collection of the Art Gallery of South Australia is as old as the prints but has long been in its shadow. A beautiful drawing of the head of Circe was given by J. W. Waterhouse himself in 1899, as was a drawing of the *Virgin and Child* by Segantini. In the same year two drawings by Aubrey Beardsley, one by Edward Burne-Jones, five by Charles Keene, and one by Lawrence Housman entered the collection through the Elder Bequest Fund. Two years later Ros-

EDOUARD MANET (French 1832 - 83)
THE GYPSIES (1862)
Etching 32 × 24 cm (plate)
David Murray Bequest Fund, 1925

setti's *Seated figure* and Millais's *Lady of Shallot* also came to the Gallery through the same Bequest Fund (both of these were included in a recent exchange exhibition to the U.S.S.R.). These works made a fine basis to which numbers of other English and European drawings have since been added, among them Leon Bakst's lithe *Marchesa Casati*, acquired in 1934, Percy Wyndham Lewis's extraordinary *Portrait of Edith Sitwell*, acquired in 1958, and Federico Barocci's *Study for a man hurling a stone*, acquired in 1970.

These are, however, single major examples. One important acquisition policy of the present Director has been to encourage and support the growth of the Old Master drawing collection in South Australia. An added impetus for this has been the two major Old Master drawing exhibitions organized for the Gallery by David Thomas in the last few years: first the exhibition from the Albertina in Vienna, then one from the British Museum. These two exhibitions, in particular, have formed close contacts with these major institutions and their staffs, and the publicity within Australia, as well as catalogues produced and now available overseas, have made visitors more aware of the Adelaide collection, and the Gallery, in turn, is given added incentive to improve, particularly, its own collection of drawings.

Recent acquisitions have included a chalk *Landscape* by Jan van Goyen, of the mid-seventeenth century, and another by Thomas Gainsborough, of the mid-eighteenth century, a large head of Giuliano de' Medici by Tintoretto, a study for *St Peter of Alcantara* by Tiepolo, *St Jerome and the Angel* by Guercino, a small collection of seventeenth-century Roman drawings (by Pietro da Cortona, Carlo Maratta, il Volterrano, and Ciro Ferri), a large, coloured, Cubist figure by the Russian Natalia Gontcharova, another Cubist figure by Albert Gleizes, as well as smaller works by J. M. W. Turner, John Flaxman and others.

Most of these drawings have been acquired through the purchasing grant from the South Australian Government. However, two, or rather three, important donations have been made; firstly, the Gainsborough drawing, given by the Friends of the Gallery, and two Volterrano drawings, paid for from

J.F. LARTIGUE (French b 1894)
DUDU ET MON BALLON 1904
Black-and-white photograph 30 × 21 cm (image)
Government Grant, 1978

the 'public donations box' — the 20 cents and dollar notes given by visitors at the Gallery's front door. The Friends have supported the Prints and Drawings department particularly well in the past, too, having given to it Dürer's engraving of *The Knight, Death and the Devil*, Lehmbruck's drypoint of *Lady Macbeth* and Nolde's woodcut of the *Young priest*.

The Australian drawing collection, like the European, is not as thorough as the print collection, again due to its lack of official status until recently. It does, however, have major items, including the Heysen Bequest of some two thousand works.

Two very different areas in the collection are works on paper from Asia, and photographs. Works on paper from Asia are primarily the collection of drawings for the so-called Indian miniatures, purchased in London in 1940, and the Ukiyo-e prints of the Japanese 'floating world'. The Japanese works include over sixty works by Hiroshige, and numbers of images by Kuniaki, Kunichika, Yoshitoshi, Zeshin and others. The most important works are by Hokusai, particularly his *Red Fuji*, purchased in 1976. Together with these are Chinese watercolour drawings of the nineteenth century, some Japanese drawings of calligraphic control and some beautiful, fluid Indian wash drawings made as temple offerings to the Goddess Kali.

Photography has come into the Gallery in two main periods. It seems that, when the Gallery started to buy the work of local and interstate pictorial photographers, in 1922, it was the first Gallery in Australia to do so. These images, some fifty works in all (to which have been added recently a selection of the works of Harold Cazneaux, particularly his South Australian work), have been receiving much attention lately. Apparently, in Adelaide, in the last years of the nineteenth century and into the twentieth, photographers were given status equal to other 'artists'. It is fitting that the Gallery's collection reflects this in coverage of art events in its city through its one hundred years of existence.

With this background it was somewhat easier for the current Director and Curator to reintroduce an active acquisition programme a few years ago, a little after the

left
GIOVANNI BATTISTA TIEPOLO (Italian, 1696 - 1770)
ST PETER OF ALCANTARA
Red chalk with white highlights 55 × 33 cm
Government Grant, 1978

below
FRANCESCO BARBIERI, CALLED IL GUERCINO
(Italian, 1591 - 1666)
ST JEROME AND THE ANGEL
Red chalk 21 × 30 cm
Government Grant, 1979

ANDY WARHOL (American, b 1928)
CREAM OF MUSHROOM SOUP 1965
Silkscreen 81 × 45 cm (image)
Government Grant, 1977

establishment of a Department of Photography at the South Australian School of Art.

Contemporary Australian photographs, in particular, have been acquired, often with the help of the photographers giving a number of their own images. Overseas works have also been acquired and images by Harry Callahan, Aaron Siskind, Jerry Uelsmann, Elliot Porter, Imogen Cunningham, Ralph Gibson, as well as those by such Europeans as J. H. Lartigue, are also included.

A collection is made only by the people who have been involved with it. This is not just the Gallery staff. Prints are often seen as a 'private' art form, giving their innermost secrets and joys to the informed connoisseur. Whether this is right or not, it has meant that advisers, like Martin Hardie and Harold Wright, have given their knowledge and their attitudes to the collection, especially in building the English school. Their names are frequently seen in the acquisition records of the middle years of the century. More recently, other advisers, like Christopher White, have been responsible for obtaining fine works, such as Gustav Klimt's drawing of a nude, acquired in 1967.

Local dealers, John and Geraldine Halls, have been involved directly with purchases of Japanese prints, also acting for the Gallery in building this section of the graphic collection. *Red Fuji*, for example, was purchased with their help. A less expected 'hand' in building the collection is Barry Humphries, whose knowledge of art is a less well-known side of his activities. In 1972 he purchased a lively collection of late nineteenth- and early-twentieth century European drawings, including the fine large George Grosz *Café*, Kirchner's sharp *Man and woman*, Alphonse Mucha's page for the *Documents Décoratifs*, an enigmatic study by Fernand Khnopff, and another by Francis Picabia.

Because the collection is continuously growing, with up to four hundred new items being acquired each year, a full, printed catalogue is not realistic. Most visitors ask the Curator for information, and there is, of course, a register of acquisitions. There is, too, a published checklist of the print collection in the Print Council of Australia's journal *Imprint* (1978, 1). The Gallery does publish various 'parts' of the collection in specialist catalogues and journals, for example, the *Cornelis Bega* catalogue of 1977 dealing with the graphic work of one man, or the general 1978 catalogue of *Master Prints and Drawings* which described fifty-two of the finest pieces in the collection, as well as specialist articles in both the Gallery's own journal, the *Bulletin*, and Australian and overseas journals.[3] Items from the collection are continuously being published in general books produced both by the Gallery, like the *Hans Heysen* catalogue, and by other publishers around Australia. Prints from the collection were even included in a recent film on teaching art to secondary school children: with the emphasis on the age of a 'real' Dürer print. After all, the only place one can see a real Dürer in South Australia is in the Art Gallery of South Australia's Prints and Drawings collection.

[1] In 1899 South Australian-born Mortimer Menpes gave twelve of his prints to the Gallery.

[2] Another example is asking the priests who run the Ambrosian Library in Milan for the early sixteenth-century Master of the Die's series on *The Story of Psyche*, then finding a set, in better condition, in the David Murray Bequest.

[3] Old Master prints from the collection were used in an article on the techniques of these works in the *Australasian Antique Collector*, 1980, or, again, a drawing in the collection by G. B. Tiepolo was published recently in the New York journal *Master Drawings*, Vol. 18, No. 2, 1980.

ART GALLERY OF SOUTH AUSTRALIA CENTENARY

The Asian Collections

by Dick Richards

GOOSE KENDI (Thai, 14th - 16th century)
Sawankhalok stoneware 30 cm high
Government Grant, 1974

The Asian collections have progressed through three distinct phases since their inception in 1904. From that date until 1927, large purchases and sizeable bequests were made of Chinese and Japanese ceramics, principally late Ming (1368-1644) and Qing (1644-1912), Meiji (1868-1912) and Taisho (1912-26). Japanese nineteenth-century enamels and eighteenth-century *tsuba* and *netsuke* were also donated. The second phase of the collection, from 1927 to 1969, saw few bequests and fewer purchases, but some of the Gallery's finest Chinese ceramics were acquired during these years including Tang, Song and Yuan pottery and stoneware. The third period, from 1969 to the present, has seen the rapid expansion of the scope of the collection to include South- and East-Asian sculpture, Korean, Vietnamese, Cambodian and Thai ceramics and Indonesian textiles. A special programme has been to develop the South East Asian ceramic collection and to establish facilities for their research. The Art Gallery of South Australia now has, it seems, one of the finest group of Thai ceramics in a public collection.

1904-27

The first Asian wares were acquired in 1904, when S. I. Kepple of Bristol was commissioned by the Gallery to form a collection of European and Asian ceramics in London, to be sent to Adelaide. The idea was inspired by the ceramic collections of the South Kensington Museum, now the Victoria and Albert Museum. The Chinese and Japanese pieces Keppel's purchased reflect the English taste of the time, for the wares of the eighteenth and nineteenth centuries and the group he formed included high-quality Kangxi (1662-1722) and, later, underglaze blue-and-white porcelains, enamelled wares of various periods in *famille verte* and *rose*, Qing monochromes in deep red and shades of blue, and export armorial porcelain. Selections from this collection, particularly the blue-and-white wares, have been displayed regularly in the Gallery since they were purchased but most of nineteenth-century Chinese wares, which were much admired for the first half of this century, have not been exhibited for the past thirty years due to changes of taste, and are only now undergoing reappraisal.

The Japanese ceramics acquired in those early years were not selected with the same discernment as the Chinese or European pieces; almost without exception, they are of surprisingly indifferent quality. Fortunately, the *tsuba*, given to the Gallery early in the century, are extremely fine and this small collection includes beautiful late-eighteenth- and nineteenth-century metalwork in a variety of techniques. Some fine examples of Japanese *cloisonné* vases and wood and ivory *netsuke* by important eighteenth- and nineteenth-century carvers were bequeathed to the Gallery during this period.

1927-69

Few Asian ceramics were acquired other than by donation excepting in 1927 when three Chinese ceramics were purchased in

right
FIGURE OF A DEVOTEE (Thai, c. 14th century)
Sawankhalok stoneware 50 cm high
Government Grant, 1979

above
FIGURE OF A TEMPLE GUARDIAN (Thai, c. 14th century)
Sawankhalok stoneware 58 cm high
Government Grant, 1978

London for the Gallery. They are a Tang (618-906) figure of a prancing horse, a Tang brown glazed pottery ewer and a lesser Yongzheng (1723-35) piece. In 1966 John Ayers, of the Victoria and Albert Museum, was asked to select three important pieces of Song (960-1279) and Yuan (1260-1368) stoneware, which have remained the highlights of the Chinese collection. They are a fine Honan globular bottle with *temmoku* glaze, a Jun bowl and a large Longquan celadon dish.

In these first and second periods of the collection most of the Asian ceramics acquired were those made for export to Europe, rather than for an Asian market. More recently, the third period has seen the broadening of the collection to include Korea and South East Asia and the acquisition of wares that were created for use in their country of origin, or for export to the East- and South-Asian region. An attempt has been made to acquire examples which show the influence of one Asian country on another, especially so with the Vietnamese and Thai collections.

The Collections since 1969: Chinese Ceramics and Sculpture

In 1969, it was decided to develop the Chinese ceramic collection by purchasing a limited number of outstanding pieces and to build a study collection of the ceramics that were exported to South East Asia during the Yuan and Ming dynasties.

Considerable finance was needed to achieve the first part of this policy. However, two fine Tang pieces were acquired: a lead-glazed pottery *amphora* and, through the Friends of the Art Gallery, a figure of an Earth Spirit. In 1971, on the advice of a Hong Kong scholar, James Watt, a small collection of early export pottery and porcelain was purchased; in the same year Max Carter donated a collection of porcelain that was principally Ming dynasty export ware. The purchases and gifts included a Shufu covered box, Ying-Qing ware, iron-spotted wares, several examples of the earliest period of blue-and-white, and a range of the many types of porcelain vessels in underglaze grey, blue-and-white which are found in South-East Asian burial sites. Some of the Ming wares have decorative motifs which were adapted by the Thai and Vietnamese potters

ELEPHANT AND RIDERS (Thai, 15th - 16th century)
Sawankhalok stoneware 24 cm high
Goverment Grant, 1977

and so provide an interesting insight into one of the principal sources of inspiration for the South-East Asian ceramic centres of the fourteenth and fifteenth centuries.

In 1973, a small group of Chinese paintings depicting one of the Tibetan campaigns of the Emperor Qianlong (1736-95) was acquired in London and, in 1976 and 1977, two large Ming sculptures were purchased, the first in Australia, the second in London. One is a bronze of a seated Guanyin, Bodhisattva of Mercury and Compassion, the other is a cast-iron Buxian seated on an elephant, the Bodhisattva of Benevolence or Universal Kindness. An inscription cast into the iron image records its dedication during the reign of Zhengde (1506-21). The two sculptures contrast with one another, the gilded and highly decorated Guanyin with Lamaist jewelled pendants is typical of the late-Ming period and the Buxian is in an austerely provincial style, with only a trace of the original gilding remaining; the removable crown is missing altogether.

Korean and Japanese Ceramics

The Korean collection is small in number but includes examples of unglazed Silla (57BC - AD936) stoneware, plain and inlaid celadons of the Koryo period (936-1392)

WATERDROPPER (Thai, c.14th - 16th century)
Sawankhalok stoneware 23 cm high
Government Grant, 1977

and underglaze blue-and-white porcelains of the later Yi dynasty (1392-1910). Most of the collection was donated by Max Carter in 1969 and 1971 and serves as a valuable adjunct to the East-Asian Collection. This is one of the few collections of Korean ceramics in the country.

A fine early Japanese Imari porcelain bottle in underglaze blue-and-white was acquired in London in 1969 and, in 1975, the Australian potter Milton Moon purchased twenty-five examples of contemporary Japanese Mingei ceramics for the Gallery, including works by Hamada Shoji and his pupil Shimaoka Tatsuzo.

Vietnamese Ceramics

The first fifty pieces of underglaze blue-and-white stoneware and white-and-green monochromes were donated by Max Carter in 1970. Without exception, they are pieces exported during the fifteenth and sixteenth centuries to South East Asia, and recovered principally from burial sites in the Indonesian Archipelago. They range from small, highly decorated stoneware covered boxes, to quite large, plain monochromes and sturdily potted dishes with broadly drawn floral designs. The decoration of these ceramics is closely related to Yuan and early Ming export wares of China and, in some cases, can be distinguished only by testing the translucency of the body, as, unlike Chinese porcelain, Vietnamese stoneware is opaque. The following year, Max Carter gave to the Gallery more than a hundred pieces of Korean, Chinese, Thai and Vietnamese ceramics, which he had acquired in London especially for that purpose. Since that date, a small number of Vietnamese wares have been purchased from Penang, Singapore, London and Australia, paying special attention to designs that relate to the Sukhothai and Sawankhalok wares of Thailand. The finest of these later acquisitions are an underglaze blue-and-white Kendi, a large, cream pottery cup and a cream pottery plate with fine underglaze decoration.

Khmer Ceramics

Very little is known of Khmer ceramic history. The wares are unique in Asia and seem to owe little to other civilizations. However, their influence can be seen in Thai ceramics, and Khmer kilns have been dis-

top left
WATERDROPPER (Thai c.14th - 16th century)
Sawankhalok stoneware 11cm high
Government Grant, 1977

left
ELEPHANT JAR (Khmer 9th - 10th century)
Earthenware 34 cm high
Government Grant, 1980

above
CONCH (Khmer, c.9th - 10th century)
Pottery 18 cm
Government Grant, 1979

covered in south-eastern Thailand. Khmer ceramics were not exported, except to Thailand, so are comparatively rare.

The Gallery began collecting Khmer wares in 1971 and has built up a small collection, which includes three outstanding examples: a cream-glazed pottery ritual conch, decorated with a Naga and an animal design not yet identified, a cream pottery covered box with a finely carved lotus-bud handle in high relief, and a massive jar in the form of an elephant surmounted by a *mahout*. The last is a primitive but powerful piece, in contrast to the sophistication of the conch and covered box. The remainder of the collection comprises deep-brown glazed pottery and includes elephant-shaped lime pots, a cat and a smiling rabbit, amphorae, anthropomorphic jars, and two large wine-jars, one with incised fish designs, the other with incised wave patterns. The Khmer wares in the collection date from the tenth to thirteenth centuries and come from different centres, but no verification of their date and precise origin can be established whilst present unrest in Cambodia prevents systematic excavation of the kiln and city sites.

Two Khmer sculptures were purchased from separate sources for display with the ceramics. They are a fragment of a stone lintel in the style of the East Mebon temple, dating from the tenth century, and the other a small, beautifully patinated bronze Buddha seated on the Naga Throne, which is from the twelfth century.

Thai Ceramics and Ceramic Sculpture

The first Thai ceramics introduced to the Gallery came through an Australian source, but later the Gallery was able to display a very comprehensive collection, which had been built up over many years by Professor and Mrs K. J. Ratnam, in Singapore. This collection, which was acquired in 1969 and 1970, comprised nearly three hundred different examples of fourteenth- to sixteenth-century Sukhothai and Sawankhalok stonewares, principally functional export ware. Since then, a high proportion of the annual Decorative Arts budget has been allocated for the purchase of Thai ceramics, especially sculptural and figurative pieces, which were in the minority in the Ratnam collection.

The Sukhothai wares in the collection include deep plates, bowls, squat bottles and a unique, large covered box with an incised lotus on the lid. The clay of these wares is coarse and many of them are warped in firing but the decoration is spontaneous, lively and satisfying. They are predominantly underglaze-iron decorated over a cream slip but a few examples have *sgraffito* decoration on the brown, revealing the white slip beneath. The plates and bowls were separated in the kiln by five-spurred supports leaving small scars between the freely drawn fish, flower and *chakra* designs. Two tall triangular Sukhothai sculptural ceramics are of particular interest. One is decorated in relief with a praying figure, the other with a lively dancing *garuda*. Fewer ceramics were exported from Sukhothai than the nearby Sawankhalok kilns and this is reflected in the relatively small number in the collection.

The Sawankhalok ceramics show a much greater variety of glazes and forms and the potting and firing methods were more sophisticated than at Sukhothai. The export wares are found over a wide area in a broad arc stretching from Sumatra to the Philippines. They range from miniature covered boxes to large celadon plates with incised or carved designs. The collection includes wares that are underglazed-iron decorated, incised on the biscuit cream-and-brown wares in many variations, brown-and-cream monochromes, iron-spotted wares and a variety of celadons, some with underglaze-iron decoration.

One of the most interesting sections of the Thai collection is that of the figurative works created for use in both animist and Buddhist ceremonies. They include miniature maternity-rite figurines and a surprisingly large range of animal and bird forms, both functional and non-functional. The most impressive pieces in the collection are the large guardian figures and dragon finials, which were incorporated into the architecture of the temples. The Gallery owns two guardians figures, one life size and in two sections, the other quite small and made in a single unit. Both are cream glazed and expressively modelled.

In 1980, a joint five-year researchs programme was established with the University of Adelaide and the Thai Fine Arts Depart-

BOTTLE (Thai, c.14th - 16th century)
Sawankhalok stoneware 16 cm high
Government Grant, 1978

above
AMPHORA (Chinese, Tang Dynasty 618 - 907)
Pottery 28 cm high
Government Grant, 1971

right
FISH PLATE (Thai, c. 14th - 16th century)
Sukhothai stoneware 27 cm diameter
Government Grant, 1978

top
PAIR OF WATERDROPPERS (Thai, c.14th - 16th century)
Sawankhalok celadon 9 × 10 cm high
Government Grant, 1975

above
COVERED BOX (Khmer, 9th - 10th century)
Pottery 15 cm high
Morgan Thomas Bequest Fund, 1977

ment, in Bangkok, to undertake a detailed study of the history of Thai ceramics.

Indonesian Textiles

In 1970, the assistance of a specialist, Dr Constance Ong, was sought to help establish a collection of Indonesian textiles. Later, the Gallery purchased material direct from the various textile centres in the Indonesian Islands and from sources in Australia and London. The collection now consists predominantly of woven pieces, especially the significant silk and cotton Ikat cloths, the finest originating from Palembang in Sumatra and various centres in Bali. The dramatic cloths with human figure, animal and ship designs from Kroe in south Sumatra are well represented in the collection and an attempt has been made to collect contemporary *batik*, in traditional designs, from central Java. The collection also includes a wide range of supplementary warp and other cloths combining several techniques from the Islands of Borneo, Sumba, Sumbawa, Lomblen, Roti and Timor.

In developing the Asian collection, attention has been paid to the overall resources of other Australian Galleries. The National Gallery of Victoria is seen as the centre for the study of Chinese ceramics and painting and South-Asian sculpture, while the Art Gallery of New South Wales is committed to the establishment of a comprehensive Japanese collection and the development of its Chinese collection. The Australian National Gallery, Canberra, plans to concentrate on Buddhist sculpture.

People from all over the world are aware of the specialized Thai ceramics collection in South Australia; some are aware of the other highlights of the Asian collection generally. However, the geographic spread of Australia, with vast distances between cities, makes it necessary for each Gallery to represent a full range of works of art from Asian civilizations. The collection of Chinese, Japanese, Korean, Vietnamese, Khmer and Indonesian works in the Art Gallery of South Australia provides an opportunity for seeing some wonderful works of art in their own right and, at the same time, in a context for the special Thai collection; as a whole, they offer a full-balanced view of the cultures of our 'near' neighbours, particularly for all the people of our own region.

ART GALLERY OF SOUTH AUSTRALIA CENTENARY

The Visual Dimension of Colonial History

by John Tregenza

From the beginning of official British occupation of South Australia in 1836, artists of varying talent sought to record the settling of the new land and, over the last century, some hundreds of their drawings, prints and paintings have found their way into the Art Gallery of South Australia's historical collection, mostly as gifts and bequests from individuals and the directors of companies with deep roots in South Australian history.

The fact that South Australia was an experimental Province, financed almost entirely by private capital, gave an added significance to the sketches of its pioneers, for images of the new land were urgently needed to promote further investment and emigration from the mother country. There was to be no influx of British convicts to provide cheap labour as in eastern Australia, nor any subsidy from the British Treasury in the form of wages and supplies for those who organized and policed convict settlements. Robert Gouger, Edward Gibbon Wakefield, George Fife Angas and the other founding fathers of South Australia deliberately contrasted it with New South Wales and Van Diemen's Land: the new Province would have no place for the wholesale scarifying of backs and brutalizing of human relationships inseparable from the convict system, nor would it suffer from the unregulated sale of vast tracts of wilderness which had militated against orderly settlement in Western Australia. Instead, there would be a systematic transplanting of the most desirable features of English society: South Australia would be 'An improved edition... of the British Islands in small octavo'[1] with a hierarchy of enlightened landed proprietors, experienced tenant farmers and industrious labourers and a county town complete with park belt, squares, a cathedral, botanic garden, subscription library, mechanics institute, natural-science museum and substantial schools. It was also intended that the Aboriginal inhabitants should be 'protected' by the white man's law and humanely integrated into the new society.

For South Australia's London promoters it was therefore most convenient that the Province's first Surveyor-General, Colonel William Light, should also have been a talented watercolourist, whose sketches of the picturesque hills and well-watered valleys of Fleurieu Peninsula, the orderly first settlement at Glenelg, the temporary government offices on the well-timbered site of the future Adelaide and, a little later, the South Australian Company's flourishing whale fishery at Encounter Bay, could be sent home for reproduction as lithographs or aquatints by such skilful printmakers as J. Grieve and Robert Havell. Several such watercolours were acquired from Light by the South Australian Company, no doubt for display in its London offices to entice or reassure prospective emigrants or investors. Judging by their severe fading, they must have stayed on display for the better part of a century before being presented to the historical collection of the Gallery. Nevertheless, despite their loss of colour, they still carry more authority as historical records than the prints made from them in England by men who had never seen the Antipodes.

Light was a most atypical founding father of South Australia. The son of the British founder of Penang and a Eurasian woman, Martinha Rozells, he had married the illegitimate daughter of a Duke, who had later

CHARLES HILL (Australian, 1824 - 1916)
THE PROCLAMATION 1836 (1881) (detail)
Oil on canvas 131 × 274 cm
Special Picture Fund, 1936

left him. In 1836, at the age of fifty, he emigrated to South Australia accompanied by a youthful mistress, Maria Gandy, daughter of a Hampshire labourer.[2] Apart from the social difficulties arising from this relationship, Light had to contend with stiff opposition to his brilliant choice of an inland site for Adelaide, and experienced such lack of support for his painstaking work as a surveyor as to cause him to leave Government employment and set up the private surveying firm of Light, Finniss and Co. In January 1839, when he was already ill with tuberculosis, he suffered the additional misfortune of losing many of his precious diaries and papers when his reed-thatched hut burnt down. Often prostrated by his disease, he doggedly continued to work as a surveyor and to paint watercolours as a means of supplementing his small income. Three such pictures, illustrating one of his last surveying expeditions, all finely executed and still beautifully fresh and unfaded, were purchased by the Gallery from a private English collector in 1935 for a grand total of £30 — a striking instance of the effect of the 'colonial cringe' of those days in grossly undervaluing examples of early colonial representational art.

Another late painting, executed at a time when Light was often writing in his diary 'too ill to draw', depicts, with great skill and delicacy, the largest ship to have come to South Australia (and probably to Australia generally) up to 1839 — the *Buckinghamshire* of 1,468 tons. In this case, it was painted not for income but as a characteristically generous gift to his friend John Morphett, who had kindly driven the ailing artist down to visit the ship on Sunday, 7 April — an event recorded in Light's last diary.[3] After being handed down through generations of the Morphett and Gilbert families the painting has been given only recently to the Gallery's historical collection. It is very likely that Light's haunting unfinished self portrait in oils also dates from these last sad months. Certainly, the subject's flushed cheeks in an otherwise pallid face and his intensely bright eyes are consistent with the effects of tuberculosis. Light left the self portrait to Maria, for whom it was probably painted, and who faithfully nursed him to the day of his death on 6 October 1839. She later married Dr George Mayo, F.R.S. and, in 1905, their son, Mr G. G. Mayo, presented this memorable portrait of the founder of Adelaide to the Gallery.

Other pioneer artists whose work is represented in the Gallery include Mary Hindmarsh, a daughter of the first Governor, Mrs Theresa Walker (*neé* Chauncy),[4] who was justly renowned for her skill in modelling wax portraits, and her sister, Mrs Martha Berkeley, who painted (among other scenes) the colony's first picture of a large group of people entitled *The first dinner given to the Aborigines*. This historic watercolour shows the scene on 1 November 1838 when the well-intentioned European colonists, dressed in their best, attended a formal distribution of food to the Adelaide Aborigines superintended by Governor Gawler, who can be seen in the centre wearing a cocked hat. The historical value of the picture is greatly enhanced by the existence of a full newspaper report of the event including a literal translation into pidgin of the Governor's speech, together with extensive annotations on the reverse of the picture by the artist herself — annotations which were fortunately transcribed by R. G. Appleyard in 1949 when they were on the point of fading out of legibility.

The first professional artist to come to South Australia seems to have been Edward Andrew Opie, a shadowy figure who was probably related to the famous Cornish portraitists, John and Edward Opie. E. A. Opie emigrated with his wife not long after being awarded the Silver Medal of the Royal Cornwall Polytechnic Society in 1838.[5] He is recorded as arriving at Port Adelaide in March 1839, and is known to have been commissioned by George Fife Angas to paint two colonial scenes for lithographic reproduction in England — one showing the South Australian Company's new wharf and warehouse at Port Adelaide, the other the buildings of Adelaide's North Terrace.[6] An article in the London journal *South Australian News* clearly states the promotional purpose of the lithographs: 'We have seen proofs of these beautiful coloured prints, which are well worthy the attention of our friends. The view of Adelaide, looking towards the North Terrace, will surprise those who have been accustomed to think of the chief town of this

above
S. T. Gill (Australian, 1818 - 80)
S. T. GILL AWAITING HELP OUTSIDE HORROCKS' TENT, HORROCKS NORTH-WEST EXPEDITION (1846)
Watercolour 22 × 34 cm
Morgan Thomas Bequest Fund, 1944

left
COLONEL WILLIAM LIGHT (Australian, 1786 - 1839)
SELF PORTRAIT (1839)
Oil on canvas 58 × 42 cm
Gift of G G. Mayo on behalf of his father the late George Mayo, F.R.S., 1905

top
J. HITCHEN (British, 19th century)
After E.A. Opie (Australian, 19th century)
ADELAIDE, SOUTH AUSTRALIA — NORTH TERRACE 1841
Hand-coloured lithograph 38 × 51 cm (image)
On permanent loan from the National Trust of South Australia

above
MRS MARTHA BERKELEY (Australian 1813 - c.1899)
THE FIRST DINNER GIVEN TO THE ABORIGINES 1 NOVEMBER 1838
Watercolour 37 × 49 cm
Gift of Mr J.P. Tonkin, 1922

opposite top
EDWARD ANDREW OPIE (attributed) (Australian, 19th century)
WORKS AT THE NEW PORT 1839 - 40
Watercolour 19 × 29 cm
Gift of Mr G.C. Morphett, 1937

opposite centre
COLONEL WILLIAM LIGHT (Australian, 1786 - 1839)
THE *BUCKINGHAMSHIRE* IN HOLDFAST BAY, APRIL 1839
Watercolour 22 × 34 cm
Gift of Mr C.J. Gilbert, 1981

opposite
JAMES SHAW (Australian, 1815 - 81)
THE *ADMELLA* WRECKED, CAPE BANKS, 6 AUGUST 1859
Oil on canvas 69 × 98 cm
Acquired 1978

province almost as a collection of squatter's huts, half buried in sand. That of the New Port will give a most favourable yet strictly correct idea of the commercial capabilities of Adelaide.'[7]

Two fine examples of these lithographs, which were drawn on the stone by J. Hitchen after Opie's watercolours and published in London by J. C. Hailes, were recently added to the Gallery's historical collection on a permanent loan basis after hanging for many years in the historic Angas home, Collingrove, but the fate of the Opie watercolours on which they were based is unknown. It is almost certain, however, that the Cornish artist is represented in the Gallery's collection by three stylish, unsigned watercolours that came to the Gallery in 1937 from the Morphett family and have long been erroneously attributed to Colonel Light. All three depict stages in the construction of the South Australian Company's new wharf at Port Adelaide. In two of them, the artist shows piles being driven — an operation that did not begin until after Light's death.[8] Opie, on the other hand, was in the colony at the right time and had a distinct vested interest in the subject. Moreover, the style of these watercolours is compatible with that of the Hitchen lithograph of the new Port Adelaide, which is known to be after an Opie original. One can only hope now that more colonial paintings by this obscure but talented artist will soon come to light.

Hard on the heels of Opie came another young professional artist, Samuel Thomas Gill, who promptly advertised himself in March 1840 as 'late Draftsman and Water Colour Painter to the Hubard Profile Gallery of London' able to supply 'correct likenesses' of people, horses, dogs, local scenery and residences, executed on 'paper suited for home conveyance' — by which he presumably meant despatch to relatives and business associates in England.[9] A large number of Gill's celebrated views of early Adelaide, showing streets full of bustling activity, came to the Gallery from the South Australian Company, which presumably used them, as it had used Colonel Light's paintings, for advertising the colony in London. Together with a series of wash drawings by Gill (now in the Rex Nan Kivell collection of the National Library, Can-

berra), they were probably taken to England in 1846 by the Adelaide journalist, James Allen, who is known to have projected many of Gill's Adelaide views by means of an epidiascope in a series of lectures to large provincial audiences on the 'Progress and Triumphs of Colonization in South Australia'.

Four years later, when Gill published his brilliant series of twenty-two lithographic portraits of well-known South Australian identities, collectively titled *Heads of the people*, the *South Australian* newspaper predicted that they would 'form a favourite article of exportation to friends "at home".[10] No English investor contemplating these jauntily self-confident men, with their cigars and top hats, could doubt that money was to be made in Adelaide!

The Gallery's collection of works by Gill also includes an important series of watercolours recording the development of the 'monster' copper-mine at Burra (in the late 1840s one of the world's largest), and another series, commissioned by J. B. Graham, the mine's largest shareholder, in which the artist depicts every minute detail of the magnate's unusual castellated residence, Prospect House, and its extensive 'dry' garden, created without the benefit of reticulated water.

The Gallery also holds a far more personal series of Gill watercolours directly recording the progress of the ill-fated 1846 Horrocks exploring expedition into the desert country north-west of the head of Spencer Gulf. Gill accompanied the expedition all the way and his slight figure often appears in his own pictures — striding along beside the massive frame of Horrocks and their heavily laden camel, Harry (the first to be used in Australian exploration), firing warning shots at hostile Aborigines, keeping vigil outside Horrocks' tent after the accidental discharge of a gun had blown away part of his friend's jaw, or walking beside the mounted Horrocks as he made his painful way home while dying of gangrene. These works have a highly dramatic quality, which is heightened in several instances by emotional annotations in the hand of Horrocks's sister, Celia, to whom the artist must have posted them. The Gallery's Horrocks series is complemented by another group of Gill water-

S.T. GILL (Australian, 1818 - 80)
NOTHING LIKE O G (Osmond Gilles), one of the second set of *Heads of the People*, (July 1849)
Lithograph 12 × 12 cm (image)
Government Grant, 1977

colours relating to the same expedition, which Her Majesty Queen Elizabeth II presented to the National Library.

Other watercolourists who are well represented in the historical collection include that artist-publicist *par excellence*, George French Angas, eldest son of the first Chairman of the South Australian Company and author of the great folio volume *South Australia Illustrated* (1847);[11] Colonel E. C. Frome,[12] Surveyor-General in the 1840s and the first artist to depict the Flinders Ranges; George Hamilton, an early overlander who became Police Commissioner and specialized in portraying horses and bush scenes (the Gallery only recently acquired a rich cache of Hamilton paintings, which had been discovered at the bottom of a carton of old books in a suburban antique shop); and John Michael Skipper, a lawyer by profession, who learnt to sketch from an uncle who was a Royal Academician and, from the time of his landing in South Australia in 1836, poured forth a steady flow of graceful, lively, colourful sketches — recording what interested him for his own satisfaction and the entertainment of his friends.

Two other historical artists of a different order remain to be mentioned — James Shaw[13] and Charles Hill. Both differed in many ways from the artists so far mentioned. They arrived in the 1850s after the pioneering phase of settlement was over; they painted in oils; they took great pains over the composition of their pictures and they both attempted, with considerable success, the imaginative reconstruction of important events in the history of the colony, which they had not themselves witnessed. Hill laboured for over twenty years on a heroic painting of the reading of Governor Hindmarsh's first Proclamation on 28 December 1836, interviewing old colonists who were present, studying early portraits and generally attempting a balance between factual and symbolic truth. In 1860 both Hill and Shaw were friendly rivals in a competition for the best painting on the subject *'The wreck of the Admella'*.[14] In this case the event was quite recent, and the artists consciously sought to give permanent form to the images conjured up in every Adelaide mind by the spate of telegrams and newspaper articles that had streamed from the scene of the tragedy in the remote south-east of the colony. The paintings that resulted succeeded quite brilliantly and still have the power to evoke the feelings of awe, pity and admiration that the actual event called forth at the time. Pictures like these enrich the community's collective memory of its past and complement the more fragile watercolours of the pioneer visual recorders.

Pasquin (Eustace Reveley Mitford), quoted in S. C. Wilson and K. T. Borrow, *The Bridge over the Ocean: Thomas Wilson (1787-1863) Art Collector and Mayor of Adelaide* (Adelaide, 1973), p.88. This book is the principal reference for early South Australian art history and is a mine of well-documented information. Copies may still be obtained from the Gallery bookshop.

[2] Geoffrey Dutton, *Founder of a City: The Life of Colonel William Light, 1786-1839* (Melbourne, 1960), p. 130.

[3] Light's Last Diary is printed in the *Proceedings of the Royal Geographical Society of Australasia (S.A. Branch)*, Vol. XXXV, 1935. References to the *Buckinghamshire* appear on pp. 109-110.

[4] See Philip Lamothe Snell Chauncy, *Memoirs of Mrs Poole* [formerly Mrs Walker] *and Mrs Chauncy* (Kilmore, Lowden Publishing Co., 1976). A collection of Mrs Walker's wax portraits in possession of the Art Gallery of South Australia is illustrated in S. C. Wilson and K. T. Borrow, op. cit. p. 168.

[5] Opie mentions this in an advertisement in which 'he begs to inform the inhabitants of Adelaide that he intends commencing his profession as Portrait Painter', *South Australian Register*, 6 June 1840, p. 1b.

[6] *Southern Australian*, 22 September 1840, Supplement, p. 1b.

[7] *South Australian News*, 15 December 1841, p. 63. See also the issue for 15 November 1841, p. 56, for a reference to Opie.

[8] In a letter of 14 November 1839, David McLaren, Colonial Manager of the South Australian Company, reported to his London Directors: 'Yesterday the *first* pile of the wharf was driven'. Light died on 6 October.

[9] *South Australian Register*, 7 March 1840, p. 1.

[10] *South Australian*, 25 May 1849, p. 2d.

[11] See John Tregenza, *George French Angas: Artist, Traveller and Naturalist 1822-86* (Adelaide, Art Gallery Board of South Australia, 1980).

[12] Over one hundred Frome sketches are jointly owned by the Gallery and the Corporation of the City of Adelaide. See R. G. Appleyard, 'Captain E. C. Frome, R.E., and his sketches of South Australia, 1839-1849', *Bulletin of the Art Gallery of South Australia*, Vol. 34, No. 1 and 2, July and October 1972; and Ian Auhl and Denis Marfleet, *Journey to Lake Frome 1843: Paintings and Sketches by Edward Charles Frome and James Henderson* (Blackwood, S.A., Lynton Publications, 1977).

[13] See Margaret Donoghoe, 'James Shaw, 1815-81', *Proceedings of the Royal Geographical Society of Australasia (S.A. Branch)*, Vol. 69, 1968.

[14] Ian Mudie, *Wreck of the Admella* (Adelaide, Rigby, 1966). The detail from the Charles Hill painting on the dust jacket is a mirror image of the actual work.

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THE PAINTING

The original oil painting from which this painting is reproduced is held in the Rex Nan Kivell collection, National Library of Australia, Canberra. The Subject of the painting is probably part of "Patterdale", the artist's property near Launceston.

This superb landscape which encapsulates many of the typical features of the Australian bush is one of the treasures of the National Library's collection. Glover's sensitivity to his new environment and the affection with which he embraced it is clearly portrayed in the sympathetic colours and majestic contrasts of form that are features of his work.

The painting presents an open foreground, a broken screen of native gums in the middle distance with the dark solid shapes of hills visible beyond. A light blue sky with sparse scattered cloud completes and unifies a uniquely Australian scene. The work is argueably the finest example of early Australian landscape painting and established Glover as one of the pioneers of this artform.

The painting portrays optimism and contentment with an expansive rural environment in contrast to the suspicion and pessimism with which many Englishmen viewed the Australian countryside at this time.

THE ARTIST

John Glover was born in 1767, the son of a Leicestershire farmer. He first established himself as an artist and drawing master at Lichfield but moved to London in 1805 where he soon became one of the most successful artists and art teachers in the Kingdom. In 1807 he was elected president of the Old Water Colour Society. He exhibited regularly at the Royal Academy and Society of British Artists and held one man exhibitions in 1823 and 1824.

It is an indication of Glover's enterprise that at the age of sixty-four in 1831 he decided to leave England to paint the little known scenery of the colony. He was fortunate enough to obtain a grant of land on the northern slopes of Ben Lomond in Van Dieman's Land, upon which he erected a fine house. He and his family farmed the property which he named "Patterdale" after Patterdale in Cumberland where he had lived for some time prior to migrating. Glover continued to paint and in 1835 he prepared an exhibition "descriptive of the scenery and customs of Van Dieman's Land" which he held in Bond Street, London.

A consistent feature of Glover's landscapes is his clear perception of natural forms combined with the transient effects of sunlight, mist and cloud.

Glover continued to paint until the final years of his life and left behind him a legacy of superb landscapes that are amongst the finest produced in the 19th Century.

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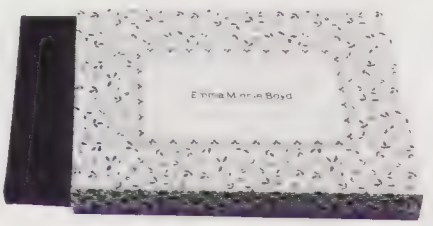

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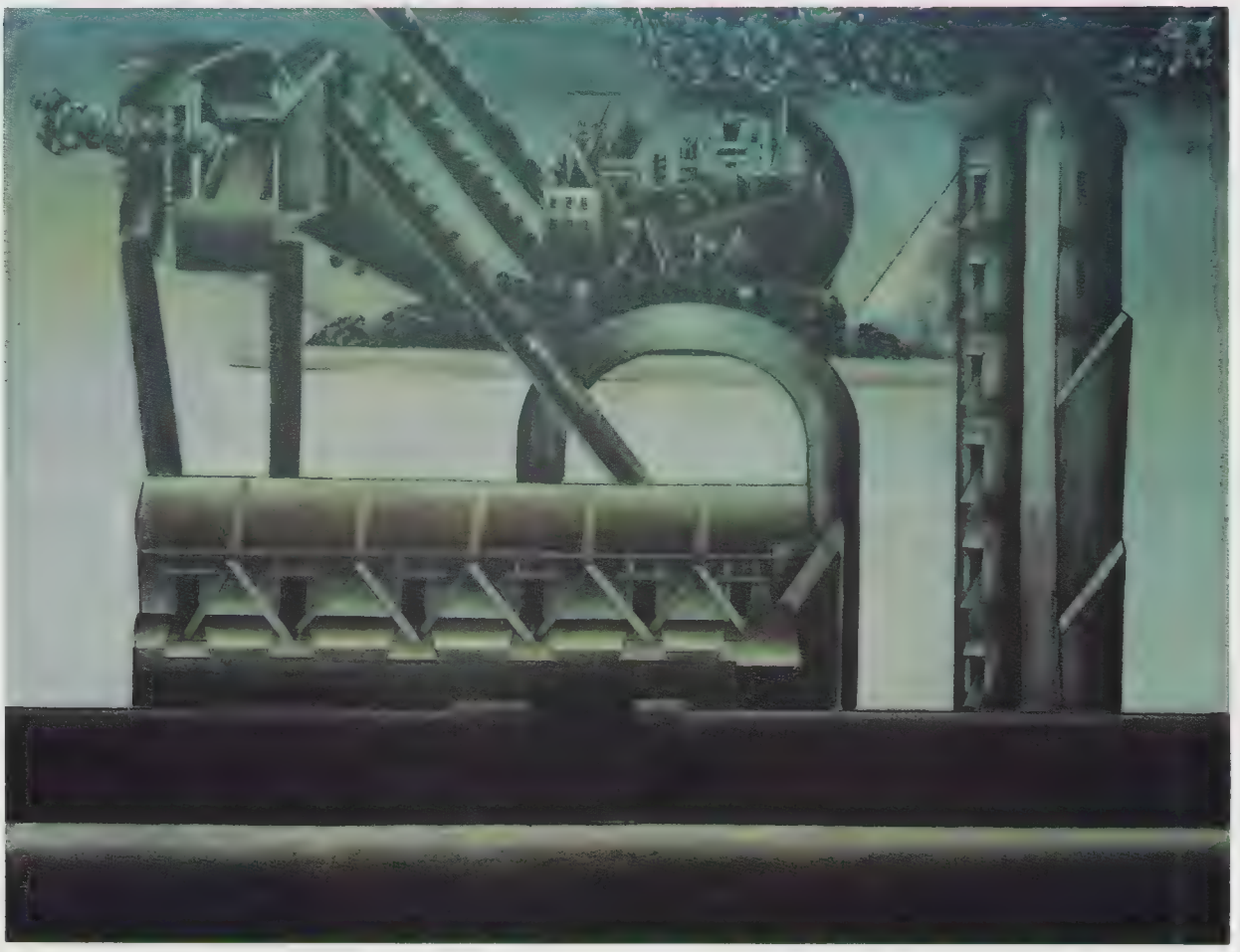

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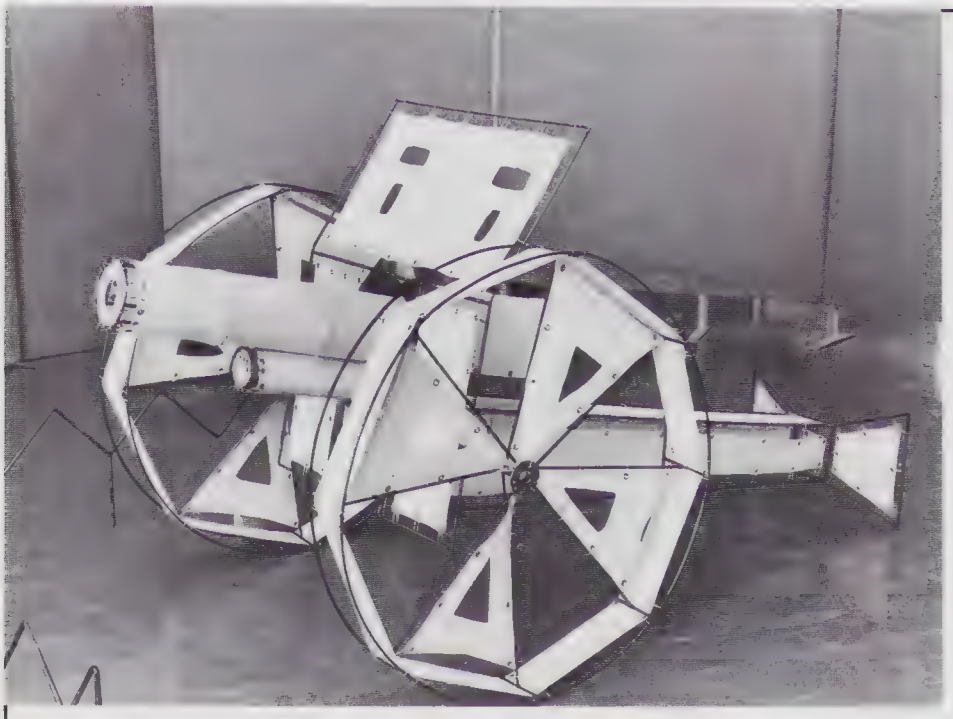

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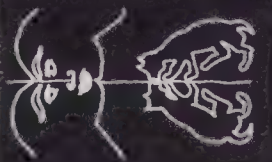

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The Gallery is presently located in temporary premises pending the completion of the new Queensland Art Gallery due to open in March 1982 as Stage 1 of the Queensland Cultural Centre.

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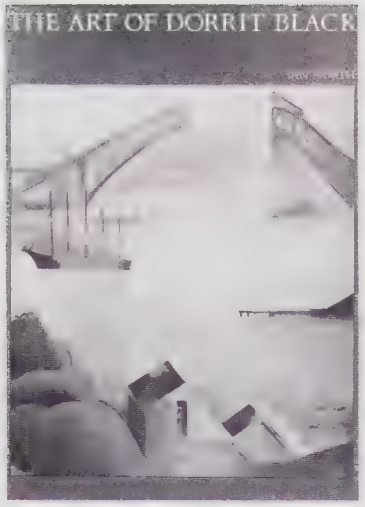

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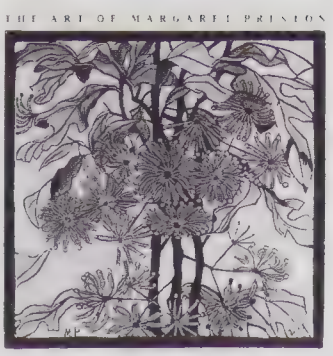

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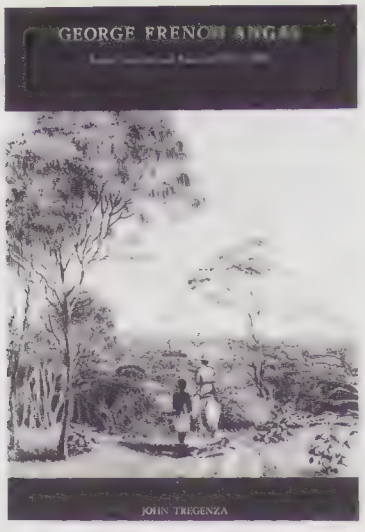

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The Art Gallery Board publishes books and catalogues which have special reference to the Gallery's collection and South Australian artists. A complete catalogue of these books, reproductions and cards is available on request. Wholesale orders accepted.
The Bookshop stocks a wide range of books, reproductions and cards on Australian and international visual arts.

Art Directory

Exhibitions, competitions and prizewinners, recent art auctions, recent gallery prices, gallery acquisitions books received

Exhibitions

This information is printed as supplied by both public and private galleries and thus responsibility is not accepted by the Editor for errors and changes. Conditions for acceptance of listings and fees chargeable may be obtained by writing to the Directory Editor.

Unless otherwise indicated exhibitions are of paintings.

Queensland

BARRY'S ART GALLERY
34 Orchid Avenue, Surfers Paradise 4217
Tel. (075) 31 5252
Large selection of paintings by prominent Australian artists
Tuesday to Saturday: 11 - 6
Tourist season: hours extended

BASEMENT GALLERY
11 La Trobe Terrace, Milton 4064
Tel. (07) 36 1988
Tuesday to Sunday: 11 - 5.30

BRISBANE COMMUNITY ARTS CENTRE
109 Edward Street, Brisbane 4000
Tel. (07) 221 1527
13 September - 2 October: 60 French lithographs from the Mourlot workshop, Paris (presented by Queensland Arts Council)
5 - 21 October: John Piercy
24 - 31 October: Mark Kordic — paintings and drawings
1 - 11 November: Mark McLeod — paintings and drawings
14 - 25 November: Dariusz Jacewicz
28 November - 6 December: Heather Griffiths, Lyn Adams — prints and jewellery
24 - 30 December: Latvian Cultural Festival
Tuesday to Saturday: 11 - 5
Sunday, Monday: by appointment

CINTRA HOUSE GALLERIES
23 Boyd Street, Bowen Hills 4006
Tel. (07) 52 7522
4 - 27 September: Scott McDougall
9 - 30 October: Bette Hays
5 - 29 November: Ralph Wilson
1 - 19 December: Mixed Christmas Exhibition.
Paintings by Everingham, Salon, Wilson, Roggenkamp: 17th-, 18th- and 19th-century furniture and objects
Tuesday to Sunday: 11 - 5.30

CREATIVE 92
92 Margaret Street, Toowoomba 4350
Tel. (076) 32 8779
Monday to Saturday: 9 - 5.30
Sunday: 10 - 5.30

DE LISLE GALLERY
The Village Green, Montville (Sunshine Coast) 4555
Tel. (07) 45 8309
Continually changing exhibitions of paintings of quality.
Daily: 11 - 5

DOWNS GALLERY AND ARTS CENTRE
Greyhound Building,
135 Margaret Street, Toowoomba 4350
Tel. (076) 32 4887
Monday to Saturday: 10 - 5
Sunday: 1.30 - 5

FORBES GALLERY
(formerly Bakehouse Gallery)
68 George Street, Mackay 4740
Tel. (079) 57 6837

GALLERIE BAGUETTE
150 Racecourse Road, Ascot 4007
Tel. (07) 268 6168
6 - 27 September: Nora-Anne Anson — etchings, lithographs and pastels
18 October - 8 November: Glen Henderson
Monday to Friday: 10 - noon
Saturday, Sunday: 2 - 5

JOHN COOPER EIGHT BELLS GALLERY
3026 Gold Coast Highway, Surfers Paradise, Gold Coast 4217
Tel. (075) 31 5548
Changing continuous exhibitions of paintings in stock — Friend, Crooke, Rees, Boyd, Ashton, Lindsay, Wakelin, Thyrza Davey, Stanton-Cook, Tony Johnson, de Maistre, et cetera.
Tuesday to Sunday: 11 - 5.30

LINTON GALLERY
421 Ruthven Street, Toowoomba 4350
Tel. (076) 32 9390
Regularly changing exhibitions of fine paintings and extensive range of quality pottery.
Monday to Wednesday: 10 - 4
Thursday: 10 - 9
Friday: 9 - 5
Saturday: 9 - noon

McINNES GALLERIES
88 Edward Street, Brisbane 4000
Tel. (07) 31 2262
Continually changing exhibitions of oils, watercolours, pastels, pottery. One-man shows of new and established artists.
Monday to Saturday: 10 - 4.30

PHILIP BACON GALLERIES
2 Arthur Street, New Farm 4005
Tel. (07) 358 3993
Tuesday to Sunday: 10 - 6

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Phone: (076) 32 4887
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QUEENSLAND ART GALLERY
5th Floor, MIM Building, 160 Ann Street, Brisbane 4000
Tel. (07) 229 2138
1 August - 18 October: British and European works from the Collection
1 August - 21 October: Selected Australian contemporary works from the Collection
21 October - 24 December: Australian works from the Collection
Monday to Saturday: 10 - 5
Friday until 9
Sunday: 2 - 5

RAY HUGHES GALLERY
11 Enoggera Terrace, Red Hill 4059
Tel. (07) 36 3757
21 August - 10 September: Tony Bishop — sculpture
11 September - 1 October: Gene Solot — paintings and drawings
2 - 22 October: Tony Coleing: Robin Wallace-Crabbe — drawings
23 October - 12 November: David Skinner: Richard Tipping — sculpture
13 November - 3 December: Robert MacPherson
Tuesday to Saturday: 11 - 6

ROCKHAMPTON ART GALLERY
Victoria Parade, Rockhampton 4700
Tel. (079) 27 6444
Exhibitions and displays of permanent collection of Australian contemporary art and changing display of loan exhibits monthly.
Monday to Friday: 10 - 4
Wednesday: 7 - 8.30
Sunday: 2 - 4

TIA GALLERIES
Old Oakey Road via Taylor Street
Toowoomba 4350
Tel. (076) 30 4165
Daily: 9 - 6

ULMARRA GALLERIES — GOLD COAST
2304 Pacific Highway, Mermaid Beach 4218
Tel. (075) 35 9086
Regular exhibitions by Queensland and interstate artists. Specialists in antiquarian prints, maps and engravings.
29 August - 20 September: Bob Forster pottery: Aniquarian Prints
24 October - 15 November: Fernando Solano
21 November - 24 December: Sergio Agostini — paintings and lithographs
Daily: 11 - 6

UNIVERSITY ART MUSEUM
University of Queensland, St Lucia 4067
Tel. (07) 377 3048
4 - 27 September: Contemporary French Lithographs
22 September - 25 October: Melbourne Relief Prints of the 1920s and 1930s
9 October - 1 November: Richard Smith graphics and multiples
6 November - 13 December: Kenneth Macqueen
Monday to Friday: 10 - 4
Sunday: 2 - 5

VERLIE JUST TOWN GALLERY
77 Queen Street, Brisbane 4000
Tel. (07) 229 1981
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September: John Rigby
October: Geoff Williams
November: Alan D. Baker
Monday to Saturday: 10 - 4
Friday until 7

VICTOR MACE, FINE ART GALLERY
35 McDougall Street, Milton 4064
Tel. (07) 369 9305
September: Graham Oldroyd — pottery
November: Kim Cadell — sculpture: Queensland Jewellery Workshop — jewellery
Saturday to Wednesday: 11 - 5.30

New South Wales

ANNA ART STUDIO AND GALLERY
94 Oxford Street, Paddington 2021
Tel. (02) 331 1149
Continuous exhibitions of traditional paintings. Selected works by Anna Vertes.
Tuesday to Saturday: 10 - 5.30
Sunday, Monday: by appointment

ARMIDALE CITY ART GALLERY
Rusden Street, Armidale 2350
Tel. (067) 72 2264
Permanent collection of contemporary Australian art and changing loan exhibitions
Thursday, Friday: 10 - 4
Saturday: 10 - 1

ARTARMON GALLERIES
479 Pacific Highway, Artarmon 2064
Tel. (02) 427 0322
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Monday to Friday: 10 - 5
Saturday: by appointment

ART GALLERY OF NEW SOUTH WALES
Art Gallery Road, Sydney 2000
Tel. (02) 221 2100
8 August - 13 September: Fruit and Flowers
14 August - 27 September: Fabulous Fashion: 1907 - 1967
29 August - 4 October: J. J. Hilder and Contemporaries
19 September - 18 October: One man's vision: the graphic works of Odilon Redon
17 October - 1 December: Recent acquisitions
24 October - 20 December: France: Romanticism to Cubism
Monday to Saturday: 10 - 5
Sunday: noon - 5

ART OF MAN GALLERY
13 Gurner Street, Paddington 2021
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BALMAIN ART GALLERY
614 Darling Street, Rozelle 2039
Tel. (02) 818 1251
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Thursday until 8
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BARRY STERN GALLERIES
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Tel. (02) 358 5238, 331 4676, 357 5492
29 August - 18 September: Peter Rush: Vincent Ray — sculpture
19 September - 9 October: Florence Martin: Barbara Cameron
10 - 30 October: Louis James
31 October - 20 November: Peter Chapman
21 November - 11 December: Joseph Frost: Peter Hickey — etchings
12 - 24 December: Graeme Townsend
Monday to Saturday: 11.30 - 5.30

BARRY STERN GALLERIES
1001a Pacific Highway, Pymble 2073
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Monday to Saturday: 10 - 5

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Tuesday to Saturday: 11 - 6

BLACKFRIARS GALLERY
172 St Johns Road, Glebe 2037
Tel. (02) 660 1928
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20 - 30 September: Jon Johnson — ceramics
11 - 30 October: Alan Caiger-Smith (England) — pottery
1 - 20 November: Enid Keese — etchings
Wednesday to Sunday: 11 - 6

BLAXLAND GALLERY
6th Floor, Myer City Store, 436 George Street, Sydney 2000
Tel. (02) 238 9390
31 August - 10 September: UNICEF Children's Paintings
17 September - 1 October: New South Wales Travelling Art Scholarship
14 - 29 October: Art from the Collections of the Trustees of the Art Gallery of New South Wales
Monday to Friday: 9 - 5
Thursday until 8.30
Saturday: 9 - noon

BLOOMFIELD GALLERIES
118 Sutherland Street, Paddington 2021
Tel. (02) 326 2122
20 September - 15 October: Ruth Lowe
17 October - 5 November: Francis Lymburner — drawings and paintings
7 - 26 November: Kim Polomka — paintings and jewellery
Tuesday to Saturday: 10.30 - 5.30

CHAMELEON GALLERY
768 Military Road, Mosman 2088
Tel. 960 2827
18 - 27 September: Helen Gulliver – ceramics
4 - 24 October: The Nine Printmakers
1 - 21 November: Marianne Cole – ceramics
Tuesday to Saturday: 10 - 4

CHRISTOPHER DAY GALLERY
76a Paddington Street, Paddington 2021
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Monday to Saturday: 11 - 6
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11 - 28 September: John Earle; Jeff Mincham — ceramics
2 - 19 October: Mike Nicholas; Reg Preston — pottery
23 October - 9 November: James Willebrant
13 - 30 November: Blake Twigden
4 - 20 December: Jennifer McMillan; Christmas Show — pottery under $50
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JOSEF LEBOVIC GALLERY
294 OXFORD STREET PADDINGTON 2021
TELEPHONE 356 1840 AH 349 5031

OPEN MONDAY TO FRIDAY 1.00 TO 6.00 PM
SATURDAY 10.00 AM TO 6.00 PM
SUNDAY BY APPOINTMENT ONLY

Sydney 2000 - Tel. (02) 2 0664
7 September - 3 October: Rodin — small bronze
9 - 24 October: Japanese paintings from David Newman, London
6 - 28 November: Hiroe Swen — ceramics; Cornel Swen — dye paintings
8 - 24 December: Special Gifts for Special People
Monday to Friday: 9.30 - 5
Thursday until 8.30
Saturday: 9 - 11.45

ERNEST EDWARD GALLERY
3 Thompson Square, Windsor 2756
Tel. (045) 77 3660
Selected paintings, pastels and drawings. Earth pastels by Greg Hansell continuously on view.
10 - 27 September: Five Artists — paintings and earth pastels
1 November - 24 December Changing exhibitions: Paintings for Christmas — paintings, earth pastels and drawings
Monday: 11 - 5
Wednesday to Saturday: 11 - 5
Sunday: 1 - 5

GALLERY A
21 Gipps Street, Paddington 2021
Tel. (02) 33 6720
29 August - 19 September: Judy Silver
26 September - 17 October: Robert Boynes; Ailsa Morgan — prints
24 October - 14 November: Janet Dawson
21 November - 12 December: Colin Lanceley
Monday to Saturday: 10 - 6

HOGARTH GALLERIES
Walker Lane (opposite 6a Liverpool Street), Paddington 2021
Tel. (02) 357 6839
Changing exhibitions of contemporary and *avant-garde* Australian and international art.
Tuesday to Saturday: 11 - 6

HOLDSWORTH GALLERIES
86 Holdsworth Street, Woollahra 2025
Tel. (02) 32 1364
Every three weeks new exhibitions by important Australian artists.
Monday to Saturday: 10 - 5
Sunday: noon - 5

INVERELL ART SOCIETY GALLERY
Evans Street, Inverell 2360
Tuesday to Friday: 11 - 5

JOSEF LEBOVIC GALLERY
294 Oxford Street, Paddington 2021
Tel. (02) 356 1840
Old and rare etchings and engravings including works by J. J. Tissot, W. Russell Flint, Frank Short, D. Y. Cameron, Frank Brangwyn, William Nicholson, Seymour Haden, Daumier, Bresslern-Roth, Fantin-Latour, Clare Leighton, A. Briscoe, William Blake, Augustus John, Sickert, J. McNeill Whistler, John Constable.
Monday to Friday: 1 - 6
Saturday: 10 - 6
Sunday by appointment

KUNUMA GALLERIES
Kosciusko Road, Jindabyne East 2627
Tel. (0648) 67 193
Exhibiting a wide variety of works by Australian painters, potters, weavers and jewellery designers.
Resident artist, Alan Grosvenor
Wednesday to Monday: 9 - 5

KUNAMA GALLERIES
18 Watson Street, Neutral Bay 2089
Tel. (02) 90 2538
By appointment

LA FUNAMBULE
31 Cook's Crescent, Rosedale South via Malua Bay 2536
Tel. (044) 71 7378
Changing exhibitions of works by established Australian artists.
Saturday, Sunday, public holidays:
3 - 8 (from 1 November - 30 March: Wednesday to Sunday)

MACQUARIE GALLERIES
40 King Street, Sydney 2000
Tel. (02) 29 5787, 290 2712
September: Sydney Ball; Salvatore Zofrea
October: Kerrie Lester; Martin Munz — photography
November: Howard Hodgkin — prints
Monday to Friday: 10 - 6
Saturday: noon - 6

NEVILL KEATING PICTURES LTD (London), at QUEEN STREET GALLERY
36 Queen Street, Woollahra 2025
Tel. (02) 326 1820
November: Impressionist and Post-Impressionist works and works of Australian interest.
Monday to Sunday: 11 - 5

NEWCASTLE REGION ART GALLERY
Laman Street, Newcastle 2300
Tel. (049) 2 3263
25 July - 4 September: Marino Marini — prints
11 September - 4 October: New South Wales Young Contemporaries — mixed media
9 October - 2 November: Sali Herman Retrospective
5 - 29 November: Melbourne Relief Prints
Monday to Friday: 10 - 5
Saturday: 1.30 - 5
Sunday, public holidays: 2 - 5

NORTH SHORE GALLERY
729 Pacific Highway, Gordon 2072
Tel. (02) 498 8024
Permanent exhibition of selected works by leading Australian artists and creative potters.
Tuesday to Saturday: 10 - 5

PARKER GALLERIES
39 Argyle Street, Sydney 2000
Tel. (02) 27 9979
Continuous exhibition of traditional oil and watercolour paintings by leading Australian artists.
Monday to Friday: 9-15 - 5.30

PRINTERS GALLERY
119 Willoughby Road, Crows Nest 2065
Tel. (02) 43 2753
Quality work by Australian artists and craftsmen. Exhibitions change monthly.
5 - 27 September: Spring Show — paintings and bonsai
4 - 25 October: Allan Hondow
1 - 28 November: Beth Hamilton
5 - 31 December: Christmas Show — paintings, prints, pottery and bonsai
Monday to Saturday: 10 - 5

PRINT ROOM
141 Dowling Street, Woolloomooloo 2011
Tel. (02) 358 1919
19th- and 20th-century original prints and drawings: Australian, European and some of Asian interest.
Tuesday to Saturday: 10 - 6

Q GALLERIES
Birkenhead Point (top level), Drummoyne 2047
Tel. (02) 81 3615
Fine original works by Australian artists: oils, watercolours, pastels, sculpture, limited edition prints in changing displays.
24 September - 4 October: John Caldwell; Patrick Carroll; Roma Lewington — graphics
11 - 22 November: Joan Dent; Thomas Lonyai; Alex McMillan; Rupert Richardson; Laura Stark — graphics
Wednesday to Saturday: 10 - 5
Thursday until 8
Sunday: 11 - 5

RAINSFORD GALLERY
531a Sydney Road, Seaforth 2092
Tel. (02) 94 4141
Works by Dale Marsh, Patrick Carroll, Pro Hart, Leonard Long, Zofrea
Wednesday to Friday: 11 - 5
Saturday: 10 - 12

REX IRWIN
Art Dealer
38 Queen Street, Woollahra 2025
Tel. (02) 32 3212
11 - 5.30

ROBIN GIBSON
44 Gurner Street, Paddington 2021
Tel. (02) 331 2649
22 August - 9 September: Neil Taylor
12 - 30 September: Graham Sydney — paintings and etchings
24 October - 11 November: Sally Robinson — silk-screen prints; Randwick Technical College Graduates — jewellery
14 November - 2 December: Robert Baines — silver and gold sculpture
5 - 23 December: 5th Anniversary Show (Gallery Artists)
Tuesday to Saturday: 11 - 6

ROSEVILLE GALLERIES
5 Lord Street, Roseville 2069
Tel. (02) 46 5071
Original oils, watercolours, traditional and modern lithographs, etchings and sculpture.
Wednesday to Saturday and Monday (closed public holidays): 10 - 5.30
Or by appointment

RUDY KOMON ART GALLERY
124 Jersey Road, Woollahra 2025
Tel. (02) 32 2533
5 - 23 September: Jan Senberge
26 September - 14 October: George Haynes
17 October - 11 November: Fred Williams
14 November - 9 December: Arthur Boyd
12 - 31 December: 22nd Anniversary Show
Monday to Saturday: 10 - 5

ST GEORGE'S TERRACE GALLERY
Cnr Wilde Avenue and Phillip Street, Parramatta 2150
Tel. (02) 633 3774
Permanent mixed exhibitions of works by leading Australian artists and potters. An exclusive display by internationally acclaimed New Zealand potters, Castle, Storm, Dutch, Anselmi, Hockenhull, Milne, Van Putten.
Tuesday to Saturday: 10 - 5
Sunday: 2 - 5

SCULPTURE CENTRE AND CRAFT GALLERY
3 Cambridge Street, The Rocks, 2000
Tel. (02) 241 2900
Alternative single-medium and special exhibitions of sculpture — also sales from stock-room and craft gallery. Information Centre
Monday to Saturday: 11 - 4

S.H. ERVIN MUSEUM AND ART GALLERY
National Trust Centre, Observatory Hill, Sydney 2000
Tel. (02) 5374, 27 9222
14 August - 20 September: Cinzano Glass Collection. Glass from 1st- to 19th-century: Roman, Venetian, continental and English
3 October - 8 November: Australian Watercolour Institute Annual Selling Exhibition
14 November - 20 December: Julian Ashton — paintings and drawings
Tuesday to Friday: 11 - 5
Saturday, Sunday, public holidays: 2 - 5

STADIA GRAPHICS GALLERY
85 Elizabeth Street, Paddington 2021
Tel. (02) 326 2637
Original graphic works by 19th- and 20th-century masters: contemporary Australian and overseas artists.
Tuesday to Saturday: 10 - 5

STEPHEN MORI GALLERY
56 Catherine Street, Leichhardt 2040
Tel. (02) 560 4704
21 September - 12 October: Rose Vickers, Michael Bogner — prints; Inner City Clayworkers — pottery
12 October - 2 November: Barbara McKay
2 - 23 November: Cernak; Steve Smith

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September 24th. - October 4th, 1981
JOHN CALDWELL
watercolours
PATRICK CARROLL
oils
ROMA LEWINGTON
graphics
THE Q GALLERY
BIRKENHEAD POINT, SYDNEY 81 3615

Stephen Mori Gallery
contemporary art
56 Catherine Street Leichhardt Sydney 2040
gallery hours Mon/Sat 10-6 (02) 560 7614

Chapman Gallery
Canberra
15 Beaumont Close A.C.T. 2611

Overseas and Australian Prints, Paintings and Sculpture

Hours: Wed, Thur, Fri — 1 pm to 6 pm
Sat, Sun — 10 am to 6 pm or by appointment
Telephone: (062) 88 8088

Director: Judith Behan

AXIOM Gallery

27 Gipps Street Richmond Victoria Telephone 428 6099

SYDNEY BALL
ROY CHURCHER
KEVIN CONNOR
FRED CRESS
LESLEY DUMBRELL
JOHN FIRTH–SMITH
HELEN GEIER
ELIZABETH GOWER
WILLIAM KELLY
ADRIAN KERFOOT
ALUN LEACH–JONES
VICTOR MAJZNER
CLIVE MURRAY–WHITE
LENTON PARR
STEPHEN SPURRIER
JOHN WALKER

Directors
Christine Abrahams Harry Curtis David Rosenthal

23 November - 14 December: Ray Joyce: Barbara Neil
14 - 24 December: Christmas Show
Monday to Saturday: 10 - 6

THIRTY VICTORIA STREET
30 Victoria Street, Potts Point 2011
Tel. (02) 357 3755
19th- and 20th-century Australian paintings, sculpture and prints.
By appointment

ULMARRA GALLERIES
4/5 Coldstream Street, Ulmarra 2462
Tel. (066) 44 5297
Regular exhibitions by New South Wales and interstate artists. Specialists in antiquarian prints, maps and engravings.
Monday to Friday: 10 - 5
Sunday: 2 - 5

VIVIAN ART GALLERY
309 Forest Road, Hurstville 2220
Tel. (02) 579 4383
A centre presenting permanent and special exhibitions of selected traditional Australian paintings — oils and watercolours — etchings and ceramics. Specializing in works by Norman Lindsay.
Monday to Saturday: 10.30 - 5.30
Thursday until 9

VON BERTOUCH GALLERIES
61 Laman Street, Newcastle 2300
Tel. (049) 2 3584
14 August - 6 September: Mario Ermer: Mattara House Show
11 - 27 September: Livio Suciu: Newcastle Graphics
2 - 18 October: Vita Endelmanis — Ray Crooke — paintings and drawings Ila Marosszeky — stoneware billycans
23 - 29 October: Gallery closed
30 October - 22 November: Collectors Choice: $125 and under — paintings, drawings, etchings, sculpture, ceramics, jewellery
27 November - 22 December: Reg Livermore; Tom Gleghorn — paintings and drawings
23 December - 22 January: Gallery closed
Friday to Tuesday: noon - 6
Or by appointment

WAGNER ART GALLERY
39 Gurner Street, Paddington 2021
Tel. (02) 357 6069
15 September - 3 October: Maadi Einfeld: Group exhibition
6 - 25 October: Margaret Coen: Theodore Tremblay
27 October - 15 November: Pro Hart
17 - 30 November: Laurence Hope
1 - 24 December: 'Christmas Party' Exhibition
Tuesday to Saturday: 11 - 5.30
Sunday: 1 - 5

WATTERS GALLERY
109 Riley Street, East Sydney 2010
Tel. (02) 331 2556
9 - 26 September: John Davis — sculpture; Mostyn Bramley-Moore — prints
30 September - 17 October: Imants Tillers; Stephen Earle
21 October - 7 November: Olitte Richmond — sculpture
11 - 28 November: Tony Pryor — sculpture
Tuesday to Saturday: 10 - 5

WORKSHOP ARTS CENTRE
33 Laurel Street, Willoughby 2068
Tel. (02) 95 6540
Day and evening classes in the visual arts and crafts for all ages.
Student exhibitions:
19 September - 3 October: Jewellery, weaving, spinning and forms in fibre
10 - 24 October: Ceramics, embroidery and macrame
31 October - 14 November: Sculpture, leaded glass, mosaics and design
21 November - 5 December: Children's art
Monday to Thursday: 10 - 4 and 7 - 9
Friday, Saturday: 10 - 4

A.C.T.

BEAVER GALLERIES
9 Investigator Street, Red Hill 2603
Tel. (062) 95 9803
Art sculpture and craft.
Major exhibitions monthly. Stock display.
Wednesday to Sunday and public holidays: 10.30 - 5

CHAPMAN GALLERY
15 Beaumont Close, Chapman 2611
Tel. (062) 88 8088
Wednesday to Friday: 1 - 6
Saturday, Sunday: 10 - 6

GALLERY HUNTLY CANBERRA
11 Savige Street, Campbell 2601
Tel. (062) 47 7019
Wednesday to Friday: 12.30 - 5.30
Saturday: 10 - 1.30
Or by appointment

NAREK GALLERIES
Cuppacumbalong Naas Road, Tharwa 2620
Tel. (062) 37 5116
Changing exhibitions featuring the work of distinctive Australian craftsmen.
Wednesday to Sunday and public holidays: 11 - 5

SOLANDER GALLERY
2 Solander Court, Yarralumla 2600
Tel. (062) 81 2021
Representing major Australian and overseas painters and sculptors.
4 - 20 September: Robert Parr — sculpture
25 September - 11 October: Dorothy Cameron — inscriptions
16 October - 1 November: Stan de Teliga: Howard Arkley
6 - 22 November: Udo Selbach, Deborah Perrow — prints: Tony White — jewellery
27 November - 13 December: Aboriginal art — bark paintings and artefacts

17 - 20 December: Christmas sale of major artists' paintings
Wednesday to Sunday: 11 - 5

Victoria

ABERCOMBIE GALLERIES
56 Johnston Street, Collingwood 3066
Tel. (030) 419 2986
Constantly changing exhibitions of quality work by Australian artists.
15 - 29 September: Neville Connor
7 - 21 October: Peter Singer
28 October - 10 November: Undine Padoms
12 - 26 November: Piers Bateman
29 November - 22 December: Leon Pericles
Tuesday to Friday: 10 - 5.30

ANDREW IVANYI GALLERIES
262 Toorak Road, South Yarra 3141
Tel. (03) 241 8366
Changing display of works from well-known and prominent Australian artists.
Monday to Saturday: 11 - 5.30
Sunday: 2 - 5.30

AUSTRALIAN GALLERIES
35 Derby Street, Collingwood 3066
Tel. (03) 41 4303, 41 4382
31 August - 12 September: Bruce Wilson
21 September - 3 October: Arthur Boyd
12 - 23 October: John Borrack
26 October - 7 November: Jeffrey Smart
16 - 28 November: Jamie Boyd — paintings and prints: David Fielding
30 November - 12 December: Geoff Jones: Rae Marks
Monday to Friday: 10 - 5.30
Saturday: 10 - 1

AXIOM
27 Gipps Street, Richmond 3121
Tel. (03) 428 6099
Tuesday to Friday: 10.30 - 5
Saturday: 11 - 5

BALLARAT FINE ART GALLERY
40 Lydiard Street, North Ballarat 3350
Tel. (053) 31 5622
Tuesday to Friday: 10.30 - 4.30
Saturday: 11 - 4.30
Sunday: 2 - 4.30

CHURCH STREET PHOTOGRAPHIC CENTRE
384 Church Street, Richmond 3121
Tel. (03) 429 1866
Ongoing exhibitions of Australian and overseas photographers.
Wednesday to Saturday: 11 - 5
Or by appointment

DEUTSCHER FINE ART
207 George Street, East Melbourne 3002
Tel. (03) 41 6341
Specializing in 19th- and 20th-century Australian paintings and prints.
By appointment

DITA GOULD
5 Balaclava Road, Balaclava 3183
Tel. (03) 527 1503
Continuous exhibitions of fine oil and watercolour paintings by only prominent Australian artists, from 1900 to the present day.
By appointment

DUVANCE GALLERIES
26 - 27 Lower Plaza, Southern Cross Hotel, Melbourne3000
Tel. (03) 654 2929
One of Melbourne's largest collections of quality Australian and European paintings and graphics.
Monday to Friday: 11 - 6

EARLE GALLERY
3 Wallace Street, Newtown 3220
Tel. (052) 9 9100
Continuing display of 19th- and early 20th-century Australian paintings.
Wednesday to Saturday: 10 - 5
Sunday: 2 - 6

ELTHAM GALLERY
559 Main Road, Eltham 3095
Tel. (03) 439 1467
Wednesday to Saturday: 11 - 5
Sunday: 1 - 5

GREYTHORN GALLERIES
2 Tannock Street, North Balwyn 3104
Tel. (03) 857 9920
Featuring prominent traditional and modern Australian artists.
Monday to Friday: 11 - 5
Saturday: 10 - 5
Sunday: 2 - 5

JOAN GOUGH STUDIO GALLERY
326-328 Punt Road, South Yarra 3141
Tel. (03) 26 1956
Non-profit gallery; no commission on sales. Exhibitions arranged, including catalogues, openings, insurance.
Contemporary Art Society, Life classes.
Saturday: noon - 7
Private viewing by appointment

JOSHUA McCLELLAND PRINT ROOM
105 Collins Street, Melbourne 3000
Tel. (03) 63 5835
Early Australian prints, paintings and oriental works of art.
Monday to Friday: 10 - 5

MANYUNG GALLERY
1408 Nepean Highway, Mt Eliza 3930
Tel. (03) 787 2953
Regular exhibitions of oils, watercolours and pastels by well-known Australian artists.
Daily' 10.30 - 5

MOORABBIN ART GALLERY and ROGOWSKI'S ANTIQUES
437 South Road, Moorabbin 3189
Tel. (03) 555 2191, 555 1817
Original paintings by leading Australian and continental artists.
Also, at Rogowski's Antiques, English and French furniture, porcelain, silver, jade, ivories, light fittings et cetera.
Monday to Friday: 9 - 5
Saturday: 9 - 1
Sunday: 2.30 - 5.30

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William Mora

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Open 7 days a week

Gallery Hours
10.30 a.m. to 5.00 p.m. daily

PAINTINGS SCULPTURE
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Exhibitions by leading Australian artists.

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Hours (Adelaide):
Tues. to Fri. 10 a.m. - 5 p.m.
Sat. and Sun. 2 p.m. - 5 p.m.

Hours (Perth):
Tues. to Fri. 10 a.m. - 6 p.m.
Sat. 10 a.m. - 5 p.m.
Sun. 2 p.m. - 5 p.m.

EXHIBITION OF PAINTINGS
BY
JUNE STEPHENSON
AT
LEVESON GALLERY
130 FARADAY STREET, CARLTON. VIC 3053

NATIONAL GALLERY OF VICTORIA
180 St Kilda Road, Melbourne 3004
Tel. (03) 62 7411
September - October: Exhibition to mark the UNESCO Year of the Disabled
1 September - 1 November: The Altmann Collection
4 September - 18 October: Survey 16: John Firth-Smith
2 October - 6 December: Joy Hester
10 October - 15 November: Cinzano Glass: Some Recent Acquisitions
14 October - 25 November: Environmental Textiles
30 October - 13 December: Survey 17
6 November - 8 February: Australian Landscape in Colour
27 November - 17 January: Treasures of the Forbidden City
December - February: Friends of the Library Exhibition
18 December - 24 January: Paul Sandby
18 December - 21 February: Michell Endowment 4
21 December - 17 January: Australian Artists' Videos
Tuesday to Sunday: 10 - 5
Wednesday until 9

NATIONAL GALLERY OF VICTORIA
(extension gallery):
BANYULE GALLERY
60 Buckingham Drive, Heidelberg 3084
Tel. (03) 459 7899
Tuesday, Wednesday, Friday, Saturday, Sunday: 10 - 5
Thursday: pre-booked parties only

POWELL STREET GALLERY
20 Powell Street, South Yarra 3141
Tel. (03) 26 5519
21 September - 9 October: Geoffrey Lowe — paintings and drawings
12 - 30 October: Jan Senbergs
2 - 20 November: Michael Shannon
23 November - 4 December: John Scurry
7 December: Mandy Martin
Tuesday to Friday: 10.30 - 6
Saturday: 10 - 1

REALITIES GALLERY
35 Jackson Street, Toorak 3142
Tel. (03) 241 3312
10 August - 4 September: Jutta Feddersen — soft sculpture; Eleanor Hart — drawings and prints
7 September - 2 October: Noel Counihan: The Village Images of the Roussillon — paintings, drawings and prints
5 - 30 October: Robert Jacks: Works from 1961 - 1981 — paintings, drawings and prints
2 - 27 November: Lloyd Rees: Recent Works — paintings and drawings
Tuesday to Friday: 10 - 6
Saturday: 10 - 2

STUART GERSTMAN GALLERIES
22 Punch Lane, Melbourne 3000
Tel. (03) 662 3328
Changing exhibitions of contemporary Australian paintings, sculpture, drawings, prints, plus large stock area.
Tuesday to Friday: 10.30 - 5.30
Wednesday: until 7.30
Week-end by appointment

TOLARNO GALLERIES
98 River Street, South Yarra 3141
Tel. (03) 241 8381
Tuesday to Saturday: 10 - 5.30

TOM ROBERTS GALLERIES
26 Cotham Road, Kew 3101
Tel. (03) 861 5181
High-quality traditional art for pleasure and investment.
Monday to Friday: 10 - 5
Saturday: 9.30 - 12.30
Sunday: 2 - 5

TOM SILVER GALLERY
1146 High Street, Armadale 3143
Tel. (03) 509 9519, a.h. 509 7548
Prominent Australian artists.
Monday to Friday: 10 - 5
Saturday: 10 - 1
Sunday: 2 - 5.30

UNIVERSITY GALLERY
University of Melbourne, Parkville 3052
The Gallery is accessible from Swanston Street at tram stop 10. Admission is free.
15 September - 16 October: Aboriginal Bark Paintings from the Leonhard Adam Collection; John Stockdale — photography
27 October - 27 November: William Tillyer; Nick Mourtzakis — paintings and drawings
Tuesday to Friday: 10 - 5
Wednesday until 7
First Saturday of each temporary exhibition: noon - 5

WIREGRASS GALLERY
Station Entrance, Eltham 3095
Tel. (03) 439 8139, a.h. 439 7199
6 - 20 September: Tom Samek; Vic Campbell — sculpture
1 - 11 October: Paul Cavell — etchings
18 October - 1 November: Alex G. Andrews
29 November - 13 December: Maxwell Wilks
Thursday to Saturday: 10 - 5.30
Sunday, public holidays: 1 - 5.30

South Australia

ART GALLERY OF SOUTH AUSTRALIA
North Terrace, Adelaide 5000
Tel. (08) 223 7200
Ever-changing exhibitions and displays of permanent collection of Australian, European and Asian visual and applied arts.
Monday to Saturday: 10 - 5
Wednesday until 9
Sunday: 1.30 - 5
(Extended hours during the Adelaide Festival and certain special exhibitions.)

BONYTHON GALLERY
88 Jerningham Street,
North Adelaide 5006
Tel. (08) 276 4449

New exhibitions every month of contemporary art and craft
Tuesday to Saturday: 10 - 6

DEVELOPED IMAGE
391 King William Street, Adelaide 5000
Tel. (08) 212 1047
Exhibitions of photography, changing monthly.
Thursday to Saturday: 1 - 6
Sunday: 2 - 5

GREENHILL GALLERIES
140 Barton Terrace,
North Adelaide 5006
Tel. (08) 267 2887
27 September - 20 October: Clifton Pugh; Frank Hodgkinson
25 October - 20 November: Yvonne Atkinson
22 November - 30 December: Jean Appleton
Tuesday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

JAM FACTORY CRAFT CENTRE
169 Payneham Road, St Peters 5069
Tel. (08) 42 5661
4 - 27 September: Ian McPherson — wood; Mark Heidenreich — ceramics
11 October - 7 November: Ian White — leather; Scott Avery — ceramics
November - December: Recent South Australian School of Art graduates of ceramics
November - December: Duos Exhibition — two craftsmen working together to produce one piece of work
Monday to Friday: 9 - 5
Saturday: 10 - 5
Sunday, public holidays: 2 - 5

Western Australia

ART GALLERY OF WESTERN AUSTRALIA
47 James Street, Perth 6000
Tel. (09) 328 7233
Monday to Saturday: 10 - 5
Sunday: 1 - 5

FINE ARTS GALLERY
252 Adelaide Terrace, Perth 6000
Tel. (09) 325 9031
Exhibiting works by Western Australian and well-known other Australian artists including Turton, Thornton, Baker, Cartwright, Pugh, Hodgkinson, Borrack, Sawrey.
Monday to Friday: 10 - 4
Sunday: 2 - 5

GALLERY DUSSELDORF
890 Hay Street, Perth 6000
Tel. (09) 325 2596
Constantly changing exhibitions of works by Australian and overseas contemporary artists.
Tuesday to Friday: 10 - 4.30
Sunday: 2 - 5

GREENHILL GALLERIES
20 Howard Street, Perth 6000
Tel. (09) 321 2369
In association with Greenhill Galleries, Adelaide.
Exhibitions by prominent Australian artists.
Tuesday to Friday: 10 - 6
Saturday: 10 - 5
Sunday: 2 - 5

LISTER GALLERY
248 St Georges Terrace, Perth 6000
Tel. (09) 321 5764
Mixed exhibitions by prominent Australian artists.
Monday to Friday: 10 - 5
Saturday, Sunday: 2 - 5

MILLER GALLERY
324 Stirling Highway, Claremont 6010
Tel. (09) 384 6035
Changing exhibitions of works by established Australian artists: also one-man exhibitions.
Tuesday to Friday: 10 - 5
Saturday: 10 - 1

TARCOOLA ART GALLERY
34 Bayview Street, Mt Tarcoola
Geraldton 6530
Tel. (09) 21 2825
Changing exhibitions of recent works by George Hodgkins.
Daily: 10 - 5

Tasmania

BOWERBANK MILL GALLERY
Bass Highway, Deloraine 7304
Tel. (003) 62 2670
Changing exhibition of works by leading artists and craftsmen resident in Tasmania.
September: Stock exhibition
25 October - 23 November: Ann Greenwood— wall hangings
29 November - 19 December: Tom Samek — paintings and drawings
December - January: Christmas exhibition; stock exhibition
Tuesday to Sunday: 10 - 5.30

BURNIE ART GALLERY
Wilmot Street, Burnie 7320
Tel. (004) 31 5918
15 September - 12 November: Something Borrowed — a survey of post-1940 paintings in public and private collections throughout Australia
22 September - 25 October: Godfrey Miller, Tony Tuckson, Ken Whisson — a selection of sixty drawings
30 October - 13 December: 1981 Acquisitions
Tuesday to Friday: 10.30 - 4.30
Saturday, Sunday: 1 - 4.30

FOSCAN FINE ART
178 Macquarie Street, Hobart 7000
Tel. (002) 23 6888
Fine paintings and graphics: European and Australian.
By appointment — collectors only

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Competitions and Prizewinners

This guide to art competitions and prizes is compiled with help from a list published by the Art Gallery of New South Wales. We set out competitions known to us to take place within the period covered by this issue. Where no other details are supplied by organisers of competitions we state the address for obtaining them.

To Competition Organisers:
In order to keep this section up-to-date we ask that details and results of open awards and competitions be supplied regularly to the directory editor. These will then be included in the first available issue. We publish mid-December, March, June and September (deadlines 3 months prior to Publication)

Competitions

Queensland

BRISBANE JEAN TRUNDLE
MEMORIAL ART PRIZE 1981
Particulars from: Secretary, Jean Trundle Memorial Art Prize Committee, Brisbane Arts Theatre, 210 Petrie Terrace, Brisbane 4000.

DARLING DOWNS
Mc GREGOR ART COMPETITION 1981
Acquisitive. Particulars from: W. Nicol, Box 100, P.O., Toowoomba 4350.

INDOOROOPILLY WESTFIELD
SHOPPINGTOWN ART PRIZE 1981
Particulars from: Lady Petfield, 43 Gleneagle Street, Kenmore 4069.

TOOMBUL WESTFIELD
SHOPPINGTOWN ART AND CRAFT EXHIBITION 1981
Particulars from Miss L. Fischle, Box 115, P.O., Lutwyche 4030.

New South Wales

ARCHIBALD PRIZE 1981
Judges: Trustees of the Art Gallery of New South Wales. Closing date: 27 November 1981. Judges: Trustees of the Art Gallery of New South Wales. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

ARMIDALE RUSDEN
ART EXHIBITION 1981
Particulars from: Mary Murray, Box 111, P.O., Armidale 2350.

BEGA ART SOCIETY
CALTEX AWARD 1981
Particulars from: Mrs. A. Morris, Box 121, P.O., Bega 2550.

BLACKHEATH RHODODENDRON
FESTIVAL ART PRIZE 1981
Particulars from: R. Bennett, 179 Wentworth Street, Blackheath 2785.

CAMPBELLTOWN CITY FESTIVAL OF FISHERS GHOST ART EXHIBITION 1981
Particulars from: Secretary, Festival of Fishers Ghost, c/o Campbelltown City Council, Campbelltown 2560.

CINZANO AUSTRALIAN POSTER
DESIGN AWARD 1981
Any single-sheet Australian-designed poster publicly displayed between 1 October 1980 and 30 September 1981 eligible. Judges: L. Gordon Darling, Ann Lewis, Ross Quinlivan. Closing date: 30 September.
Particulars from Marita Blood & Associates, Challis House, 10 Martin Place, Sydney 2000.

FINLEY ROTARY CLUB
ART COMPETITION 1981
Particulars from: Rotary Club of Finley, Box 259, P.O., Finley 2713.

LISMORE ART PURCHASE 1981
Particulars from: Exhibition Secretary, Box 23a, P.O., Lismore 2480.

MIRANDA SOUTHERN CROSS
ART EXHIBITION 1981
Secretary, Southern Cross Art Exhibition, Box 361, P.O., Caringbah 2229.

MUDGEE MONTROSE ART PURCHASE 1981
Particulars from: Secretary, Mudgee Apex Club, Box 121, P.O., Mudgee 2850.

PORT MACQUARIE —
THE MACQUARIE AWARD 1981
Particulars from: Secretary, Lions Club, Box 221, P.O., Port Macquarie 2444.

ROYAL PRINCE ALFRED YACHT CLUB ART AWARDS 1981
Non-acquisitive. Maritime theme: $1,000; unrestricted: $500.
Particulars from: Secretary Manager, Royal Prince Alfred Yacht Club, Box 99, P.O., Newport Beach 2106.

SIR JOHN SULMAN PRIZE 1981
Closing date: 27 November 1981.
Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

TRUSTEES WATERCOLOUR PRIZE 1981
Judges: Trustees of the Art Gallery of New South Wales. Closing date: 27 November 1981. Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

WYNNE PRIZE 1981
Judges: Trustees of the Art Gallery of New South Wales. Closing date: 27 November 1981.
Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

WYNNE PRIZE — JOHN AND ELIZABETH NEWNHAM PRING MEMORIAL PRIZE 1981
Judges: Trustees of the Art Gallery of New South Wales. Closing date: 27 November 1981.
Particulars from: Art Gallery of New South Wales, Art Gallery Road, Sydney 2000.

Western Australia

FREMANTLE PRINT AWARD 1981
Particulars from: Adminstration Officer, Fremantle Arts Centre, 1 Finnerty Street, Fremantle 6160.

KATANNING ART PRIZE 1981
Closing date: 23 October 1981.
Particulars from: Katanning Shire Council, Box 130, P.O., Katanning 6317.

Northern Territory

ALICE PRIZE 1981
Particulars from: Alice Springs Art Foundation Inc., Box 1854, P.O., Alice Springs 5750.

Prizewinners

Queensland

TELEGRAPH HOME ART PRIZE 1981
Winners: 1st: Ian Vincent; 2nd: Jan Dobson, Ossie Stein, equal

New South Wales

BERRIMA DISTRICT ART AWARD 1981
Judge: Max Miller
Winner: Elizabeth Rooney

COWRA FESTIVAL OF THE LACHLAN VALLEY ART COMPETITION 1981
Winners: Calleen Award: Geraldine Belton, Daphne O'Brien, equal; Caltex: Denise Robertson; Ivan Goodacre

JOHN McCAUGHEY PRIZE 1980
Judges: Trustees of the Art Gallery of New South Wales
Winner: Robert Juniper

ROYAL EASTER SHOW ART AWARDS 1981
Winners:
Rural traditional: 1st: Charles Bush; 2nd: Pamela Thalben-Ball; 3rd: Melvin Duffy.
Portrait: 1st: Frederic Bates: 2nd: P. Wild; 3rd: Bernard Devaux
Still life: Mark Willett
Watercolour: 1st: Brian Stratton; 2nd: Charles Bush; 3rd: Frederic Bates
Modern figurative: Margaret Cornish
Seascape: John Baird
Miniature: Patrick Carroll
Drawing on paper: 1st: Adrienne Overall; 2nd: David McCarthy; 3rd: Bob Baird

Victoria

CAMBERWELL ROTARY ART COMPETITION 1981
Judge: William Dargie
Winner: oil: Dale Marsh
Judge: Karlis Mednis
Winner: watercolour: Robert Wade

Art Auctions

Australian Art Auctions (A division of Southern Auctions Pty Ltd) 2 March 1981, Sydney

Sizes in centimetres
ALLCOT, John: The old and the new, oil, 50 × 60, $3,800
ASHTON, *Sir* Will: Barges on the Seine, oil, $1,400
BELLETTE, Jean: Still life, oil, 58 × 74, $1,500
BENNETT, Rubery: Ripping melodies, oil, 24 × 29, $2,600
BOCK, Thomas: Portrait of a young girl, pastel, 35 × 29, $1,400
BOISSEVAIN, William: Repose, oil wash, 61 × 77, $700
BOYD, Arthur: Wimmers landscape, oil,

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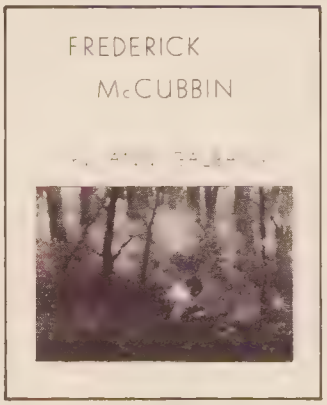

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45 × 61, $2,800
BUCKMASTER, Ernest: Sylvan dam, oil, 61 × 93, $3,200
COBURN, John: Night tide, oil, 105 × 93, $700
CROOKE, Ray: Yorkeys Knob Garden, oil, 89 × 120, $4,000
DYRING, Moyra: St Tropez, oil, 16 × 23, $320
FRATER, William: Bush track, watercolour, 35 × 35, $180
FRENCH, Leonard: From the fire, enamel, 137 × 122, $5,000
FRIEND, Donald: Youth, Death and the maiden, ink and gouache, 56 × 79, $1,500
FULLWOOD, A. H.: Boat builders, Berry's Bay, etching, 20 × 25, $160
GARRETT, Tom: The tall gums, monotype, 30 × 28, $4,000
GLOVER, John: Village in a valley, watercolour, 39 × 58, $1,300
HENDERSON, Charles C.: The Exeter to London Royal Mail coach, oil, 46 × 70, $2,000
HERMAN, Sali: Changing times: oil, 41 × 67, $5,500
HEYSEN, *Sir* Hans: The Flinders Ranges, pen and wash, 12 × 19, $425
KEMP, Roger: Rhythm V, oil, 63 × 142, $900
LAMBERT, George W.: Seated nude, oil, 68 × 38, $3,000
LANDSEER, *Sir* Edwin: A far distant cry, oil, 101 × 127, $2,750
LINDSAY, Norman: The purple drape, oil, 74 × 50, $13,500
LONG, Sydney: Narrabeen, oil, 50 × 45, $6,500
MacNALLY, Matthew: Riverside gardens, watercolour, 30 × 40, $1,400
MacQUEEN, Kenneth: The Didgeridoo, watercolour, 28 × 48, $550
MAISTRE, Roy de: Study for the Stations of the Cross, oil, 40 × 30, $850
MATHER, John: On the Stephenson near Maryville, oil, 41 × 51, $5,600
MELDRUM, Max: Autumn morning — Pace 1912, oil, 44 × 42, $3,000
MINNS, B.E.: The ball of wool, watercolour, 42 × 34, $2,600
NOLAN, Sidney: Victorian landscape, oil, 91 × 122, $10,000
ORBAN, Desiderius: Sunday morning, Nagy-Banya, oil, 38 × 46, $1,000
PUGH, Clifton: Tropical rain forest, gouache, 56 × 74, $1,300
RAPOTEC, Stanislaus: Still life, oil, 72 × 52, $450
ROBERTS, Tom: Across the harbour, oil, 24 × 29, $16,000
SAWREY, Hugh: The idlers, oil, 30 × 35, $650
SCHELTEMA, Jan Hendrik: Cow girl with cattle, oil, 50 × 75, $7,500
SHARP, Martin: Ginger Megs, screenprint, 70 × 70, $140
STREETON, *Sir* Arthur: Nude, oil, 18 × 23, $3,800
STRUTT, William: The attack, oil, 63 × 94, $7,500
WILSON, Eric: Fishermen on the Seine, pastel, 15 × 19, $700
YOUNG, W. Blamire: Landscape, watercolour, 15 × 18, $380
ZUSTERS, Renis: The explorers, oil, 92 × 122, $950

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ASHTON, *Sir* Will: Windmills in landscape, oil, 49 × 59, $2,000
ASHTON, Julian Rossi: Man O'War Stairs, oil, 29 × 39, $15,000
BELLETTE, Jean: Figures in riverscape, oil, 30 × 38, $1,000
BUNNY, Rupert: Vases of flowers, 63 × 52, $8,000; At the pool, 22 × 26, $1,900, both oil
CAMPIGLI, Massimo, *Groupe*, oil, 27 × 36, $13,000
COLQUHOUN, Amelie S.: The ebbing tide, 25 × 18, $400
CONDER, Charles: Ballet, lithograph, 26 × 33, $850
COWARD, Noel: West Indian seacape, watercolour, $550
CROOKE, Ray: Tahitian study, oil, 60 × 75, $2,800
DAWS, Lawrence: Abstract, watercolour, 62 × 76, $450
DOBELL, *Sir* William: Pixie O'Neill, 33 × 36, $7,000; Convict 99, 15 × 22, $2,000, both oil
DUNDAS, Douglas: The inn yard, oil, 44 × 54, $2,200
FEINT, Adrian: A vase of hibiscus, oil, 60 × 50, $2,400; Orange packers, woodcut, $300
FRENCH, Leonard: Tomb of a king, oil, 184 × 160, $1,300
GRAU-SALA, Emile: Street scene, 88 × 140, oil, $4,000
HAXTON, Elaine: Ship and Mermaid, Gloucester Street, 58 × 48, $1,300
HEYSEN, *Sir* Hans: Red Gums in the Arkaba Creek, Far North, watercolour, 33 × 39, $8,500
HEYSEN, Nora: Study of pink roses, oil, 33 × 42, $450
JONES, Paul: Chrysanthenums, watercolour, 47 × 32, $1,500
KELLY, Beatrice: Still life, mixed flowers, watercolour, 50 × 64, $300
KISLING, Moise: Orchard in mountainscape, oil, 52 × 71, $10,000
LAMBERT, George W.: Mrs Lambert and children, oil, 59 × 49, $35,000; The Camel Corps, pencil, 30 × 19, $500
LINDSAY, *Sir* Lionel: Girls High School, etching, 21 × 31, $575
LINDSAY, Norman: Pandora's box, watercolour, 28 × 27, $11,000
LINDSAY, Percy: Riverscape and mountain, oil, 12 × 23, $1,100
LYMBURNER, Francis: The recital, wash, 21 × 15, $450
McINNES, W.B.: Rural Landscape, oil, 14 × 18, $1,000
MacKINNON, S.: White pigeons at Saint Raphael, oil, 46 × 64, $1,800
MAISTRE, Roy de: Landscape, Sutton Forest, oil, 50 × 59, $2,100
MARTENS, Conrad: Govett's Leap, 43 × 65, $34,000; The gorge, 30 × 44, $27,000, both watercolour
MOORE, John D.: The Heads, Sydney

Harbour, oil, 33 × 43, $900
O'BRIEN, Justin: Vase of mixed flowers, watercolour, 41 × 22, $900
PRESTON, Margaret:d Aboriginal feather flowers, oil, 53 × 44, $17,000
PROCTOR, Thea: The spotted jug, watercolour on silk, 44 × 34, $2,000; Woman with fans, artist's proof, $800
Bonnets, Shawls, Elegant Parasols, No. 24, woodcut, $750
ROBERTS, Tom: Portrait of a woman, pastel, 57 × 46, $5,500
SAINTHILL, Louden: 3rd movement, chalk and wash, 70 × 49, $500
SHORE, Arnold, Bush, oil, 38 × 28, $1,100
SMITH, *Sir* Matthew: Near St Colomb Major, oil, 39 × 49, $3,750
SPENCER, *Sir* Stanley: Cockspur Hill, oil, 70 × 91, $19,000
STEER, P. Wilson: A causeway, oil, 35 × 49, $5,750
STREETON, *Sir* Arthur: The sunlit hillside, oil, 34 × 44, $12,000
URE SMITH, Sydney: View from Moidart, Bowral, watercolour, 25 × 34, $300
UTRILLO, Maurice: The village street, oil, 39 × 51, $52,000
WAKELIN, Roland: Double Bay, oil, 44 × 54, $1,700

Recent Gallery Prices

Sizes in centimetres

ASPDEN, David: Chinatown, oil, 190 × 159, $4,000 (Realities, Melbourne)
BILU, Asher: Untitled, mixed media, 186 × 246, $9,000 (Tolarno, Melbourne)
BRISCOE, Kate: Tangerine, synthetic polymer paint, 155 × 177, $2,000 (Bloomfield, Sydney)
CALDWELL, John: Grose Valley cliffs, watercolour, 52 × 62, $350 (Murray Crescent, Canberra)
COOPER, Charles: Summer at Carcoar, oil and conté, 83 × 97, $600 (Bloomfield, Sydney)
COUNIHAN, Noel, Head of a miner, oil, 65 × 48, $2,000 (Greenhill, Perth)
CROOKE, Ray: The islanders, 38 × 56, oil, $2,500 (Huntly, Canberra)
GENTLE, Ian: Gentle's shed, mixed media, 244 × 366 × 252, $2,000 (Macquarie, Sydney)
GLEESON, James: The expulsion, crayon, pastel, conté, 60 × 80, $900 (Tolarno, Melbourne)
MAGIGAWA, Akio: Untitled, mixed media, 194 × 285 × 40, $750 (Düsseldorf, Perth)
OLDFIELD, Alan: Hillside I, oil, 40 × 50, $650 (Gallery A, Sydney)
ORBAN, Desidirius: Darlinghurst, pen, 36 × 24, $250 (Beth Mayne, Sydney)
PEASCOD, William: Early morning, Bassenthwaite, synthetic polymer paint, 91 × 122, $900 (von Bertouch, Newcastle)
PRESTON, Margaret: Still life with fruit, oil, 38 × 41, $7,000 (Beth Mayne, Sydney)
ROBERTSON, Christian Clare: Pool with dry season sky, synthetic polymer paint, 152 × 183, $2,000 (Macquarie, Sydney)
ROSE, David: Grass tree, II, stoneware pot, 39 diam., $600 (Robin Gibson, Sydney)
ROSE, Joe: The day Einstein cried, mixed media, 76 × 56, $2,500 (Holdsworth, Sydney)
SHAW, Peggy Perrins: Thalyssia, gouache, 47 × 69, $500 (Georges, Melbourne)
SIBLEY, Andrew: The bath, oil, 150 × 181, $4,500 (Realities, Melbourne)
STEELE, Jo: Serpent ritual, Columbian pine, 92 × 87 × 126, $1,750 (Gallery A, Sydney)
STUART, Guy: Figure with Japanese Chest, oil, 203 × 152, $3,700 (Gallery A, Sydney)
TAYLOR, Michael: Ochre country, oil, 122 × 183, $2,600 (Gallery A, Sydney)
THOMPSON, Tom, Ariadne with Bacchus: an allergory of spring, synthetic polymer paint, 194 × 141, $3,000 (Artarmon, Sydney)
TUCKER, Albert: Parrot flying, oil, 25 × 35, $1,700 (Beth Mayne, Sydney)
WESTWOOD, Bryan: Bay City revisited, oil, 122 × 122, $5,500 (Robin Gibson, Sydney)

Some Recent Acquisitions by the National and State Galleries

Sizes in centimetres

Australian National Gallery

BEUYS, Joseph: Stripes from the House of Shannon, 1964 - 72, felt, chemicals, fabric, fur, copper wire, metal coil
DERAIN, André: *Autoportrait dans l'atelier*, 1903, oil
EPSTEIN, Jacob: Woman possessed, 1932, Hoptonwood stone
GAUDIER-BRZESKA, Henri: Firebird, 1912, plaster
INGRES, Jean Auguste Dominique: Portrait of Jean-Pierre Granger, 1810, pencil
LÉGER, Fernand: *Les trapezistes*, 1954, oil
MELDRUM, Max: The rehearsal, 1944: Iris in the mirror, (*c.* 1950), both oil
OLITSKI, Jules: Prince Patutsky's Command,1966, synthetic polymer paint
PICASSO, Pablo: Cubist study (still life with bottles and glasses on a table), 1912: Cubist study (still life with bottle on a table), 1912, both pen and ink
ROTHKO, Mark: Multiform, 1948: Brown, black on maroon, 1957, both oil
SOLOMON, Abraham: Second class — the parting. Thus we rich in sorrow, parting poor, 1854, oil
TIEPOLO, Giovanni Domenico: The rent collection, (*c.* 1800), pen and ink

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Queensland Art Gallery

BALDESSIN, George: Personage with striped dress IV; Performance, both etchings
DAUBIGNY, Charles Francois: *Le grande parc a moutons*, etching (Henry and Amanda Bartlett Fund)
DOBELL *Sir* William: Colour sketch for portrait of Dr Norman Behan, wash and gouache; study in oil for portrait of Dr Norman Behan, oil (Gifts of Dr Norman Behan)
GIACOMETTI, Alberto: *Buste* I, lithograph
NOLAN, Sidney: Antarctica, synthetic polymer paint (Russell Cuppaidge Fund)
WAKELIN, Roland: Saint James's Church (Sydney), oil
WILLIAMS, Fred: Burnt Hillock, gouache (Russell Cuppaidge Fund)

Art Gallery of New South Wales

BRACK, John: Out, 1980, oil (Gift of Patrick White)
CHINESE: Bowl, porcelain, 16th century; dish, celadon, Longguan, 14th century (Gifts of Dr J. Knox)
DOBELL, *Sir* William: Study of Cockney girl (mid-1930s), drawing, silverpoint (Gift of Gwendolen Swanton)
KHMER: Jar, earthenware, late 11th- early 12th-century (Gift of Mr and Mrs F. Storch)
MEDWORTH, Frank: 10 wood engravings, (*c.* 1922 - 27) (Gift of Rene Hawkins)
MOORE, Henry: Reclining figure: angles, 1975, bronze
OLSEN, John: 'Nightfall, when wattle stains the doubting heart', 1980, oil
PAGES, Bernard: Plinth, 1980, 128 bricks, coloured plaster and gravel
PICASSO, Pablo: Nude in a rocking chair, 1956, oil
RHODES, Jon: Australia, 1973 - 75, album of 53 photographs
ROUSSEL, Theodore: *L'agonie des fleurs*, (*c.* 1895), etching and aquatint
TAKAUCHI, Shugo: Platter, earthenware, 1980 (Gift of Mr and Mrs N. Sparnon)
THAI: 3 pots, earthenware, Ban Chiang (*c.* 5000 - 3000 BC (Gift of Mr and Mrs F. Storch)
TYSSEN, Ingebord: 4 silver gelatine photographs, 1976 - 80

National Gallery of Victoria

AFGHANISTAN: Head of a Bodhisattva, stucco, style of Hadda, Gandharan school, 4th-5th century
EDWARDS, William: Casket, silver, emu egg, (*c.* 1868)
FLAVELLE BROS & CO: Brooch, gold, (*c.* 1860)
FLYNN, Dan: John Glenn Commemorative Box, silver, gold, bronze, opal, 1962
FUSELI, Henry: An Italian woman contemplating the young Milton asleep, oil
GATE, Simon: Goblet, glass, (*c.* 1930)
INDIAN: Gopashtami (The Festival of Cattle, watercolour and gold, Nathdawara school, Rajasthan, early 19th century; Standing figure of a woman, ink with colour, Mughal school, late 17th century
JAPANESE: Jar for storing tea (Chatsubo), Tamba ware, stoneware, Momoyana period, early 17th century
LEHMANN, Caspar(attrib.): panel, glass, 1620
SANG, Jacob: Goblet, glass, 1759
TIFFANY, L. C.: Jack-in-the-pulpit, vase, glass, (*c.* 1913)
WEBB, Thomas and Dons: Claret Jug, glass, (*c.* 1880)

Art Gallery of South Australia

BISHOP, Olive: Fashionable investment, (1978), ceramic
CHINNER, John: 24 caricatures, (1923 - 32), pen and india ink
CONDER, Charles: A holiday at Mentone, (1888), oil
GOULD, William Buelow: Still life with game, (*c.* 1840), oil
HEYSEN, *Sir* Hans: Phoughing the field, (1920), watercolour
PRESTON: Margaret: Aboriginal flowers, (1928); Still life, Australian wildflowers with basket, (1932); Still life, Australian wildflowers with Christmas bells and Sturt peas, (1932); Still life, Australian wildflowers with banksia and Australian gum blossom, (1932); Still life, Australian wildflowers with Christmas bells and flannel flowers, (1932); Still life, Australian wildflowers with waratahs, (1932); Still life, Australian wildflowers with gum blossome, (1932), all oil
WEAVER HAWKINS, H.F.: *Des figuiers* (St Tropez), (1924), oil

Art Gallery of Western Australia

BANKS: Florilegium parts III and IV, folio of colour engravings
BLAU, Robin, Scale 1, wood
BURKE, B.: First house on Swan River, 1848, watercolour
CARO, Anthony: Table piece CCIII, steel
GLEGHORN, Tom: Study for Nocturne, pen, ink and wash
HARDY, C.: Labyrinth, serigraph
HATTON, B.: Sea view, woven rag wall-hanging
KEMP, B.: Invaderette, ceramic
KOLASINSKY, P.: Solitaire set, wood
LANGLEY, W.: The futures market, stained-glass panel
LAW, Benjamin: Trucanini;

Woureddy, both plaster
MACEY, B.: Wave 1, cotton and synthetic wall-hanging
MILLER, M.: Nara, watercolour
MOORE, M.: Private collection, series 1, pencil, crayon, charcoal and collage
MORITZ, H.: Variations on sphere 1, wood
NICHOLSON, *Sir* W.: An almanac and London types, folio of 34 woodblocks
PROCTOR, T.: 13 coloured woodcuts
RAMSON: B.: Self portrait, wool and cotton tapestry
SCHELTEMA, J.H.: Portrait of his wife as an Italian fruit seller, oil
SCHMEISSER, J.: Untitled, colour etching and aquatint
STEELE, Jo: Temple of the egg, wood
WALKER, M.: Running woman, stoneware
WILSON, David: Sculpture of the house, steel

Tasmanian Museum and Art Gallery

AUSTRALIAN: Sydney, Fort Denison in foreground, (*c.* 1840), oil (Gift of G.S. Whitehouse)
BACKHOUSE, Sue: Series of 4 photographs of Wybalenna, Flinders Island and Tunbridge, 1981*
BALL, Sydney: Da Gama, 1977, synthetic polymer paint and enamel (VAB Grant, for paintings by living Australian artists)
BLAKEBROUGH, Les: Bowl, 1979, clear glass, blown by Julio Santos*
CROWLEY, Grace: Study of Olga, (*c.* 1928), oil, (Bequest of the artist)
DAWSON, Janet: Rainbow Sunset No. 2, 1972, colour pastel (Gift of Daniel Thomas)
GREENWOOD, Gary: Windform, 1980, leather*
GUNARDI, Hermid: Platter, 1980, black porcelain*
HERBERT, Harold: Haystacks, etching
HOLZNER, Anton: Mandala II, 1981, charcoal and brown pigment*
LADE, Owen: Jennifer II, 1971; Hobart Bridge as in January 1944, (*c.* 1967), both oil; Hildern, St James Rectory, New Town, 1967, watercolour*
LEAR, Edward: Corfu from Janina, 1857, watercolour, (Morton Allport Bequest)
LONG, Sydney: The river, (*c.* 1896), oil (Robb Bequest)
MADDOCK, Bea: Colour, 1979, artist's book, ed. 3/25
PARTOS, Paul: The dreamer, 1965, oil and collage (Gift of Vincent Price)
RHEE, Con: Bowl, 1981, sand-blasted hand-blown glass, two-toned, yellow/white*
SHEPARD, E.H.: 28 sketches toward illustrations for books *Winnie the Pooh, When we were Six, Wind in the Willows,* et cetera (Gift of Mrs Frances Carroll)
SHORE, Arnold: The stable, 'Nandi', Macedon, 1938, oil (Robb Bequest)
SICKERT, Walter: The straw hat, 1907, lithograph
YOSHIDA, Hodaka: White back door, colour woodcut
* purchased by Government Grant through Minister for the Arts — works by living Tasmanians.

Books Received

Outlines of Australian Art: The Joseph Brown Collection by Daniel Thomas (The MacMillan Company of Australia Pty Ltd, Melbourne ISBN 0 333 29942 6) $30.00

George French Angas by John Tregenza (The Art Gallery Board of South Australia, 1980 ISBN 0 7243 5489 1) $13.95

Victorian Treasures from the La Trobe Collection State Library of Victoria by Anne Glover (The MacMillan Company of Australia Pty Ltd, Melbourne ISBN 0 333 29964 7) $12.95

Australian Art and Architecture: Essays presented to Bernard Smith Edited by Anthony Bradley and Terry Smith (Oxford University Press, Melbourne ISBN 0 19 550588 3) $45.00

Thea Proctor — The Prints Text and Catalogue by Roger Butler (Resolution Press, Sydney ISBN 0 86754 010 9) $35.00

The Years of Hope: Australian Art and Criticism 1959-1968 by Gary Catalano (Oxford University Press, Melbourne ISBN 0 19 554220 7) $19.95

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Erratum

Page 273 of Vol. 18 No. 3. The caption to Imants Tillers's impressions of Tom Roberts's painting was incorrect. It should have read 'Four impressions' (detail) not 'Our impressions' (detail) as was printed. We apologize for this error, which diminished the coherence of the text in relation to the treatment of the reproduction itself.

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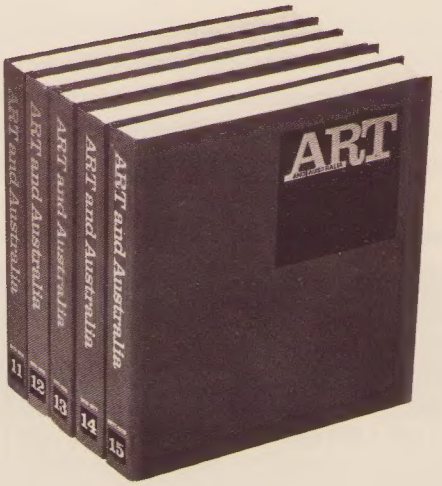

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